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Cover Picture:
Terracotta musician from North India, 5th century A.D.
(Courtesy: The Trustees of the British Museum.)

The contributors to this number include:

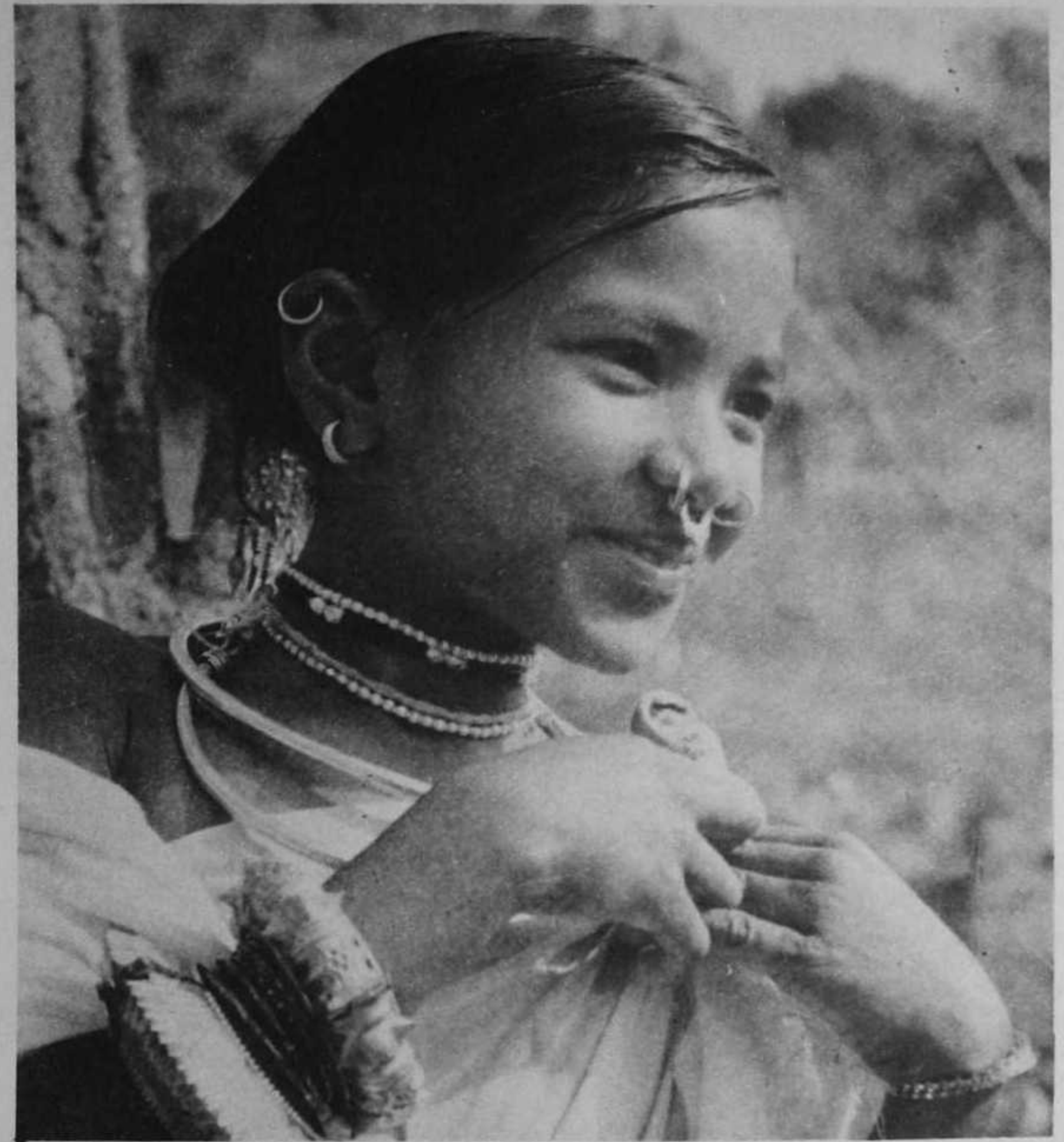
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Bakhens: The Ritual Invocation Songs of the Santals

A Preliminary Statement

Sitakant Mahapatra

Introduction

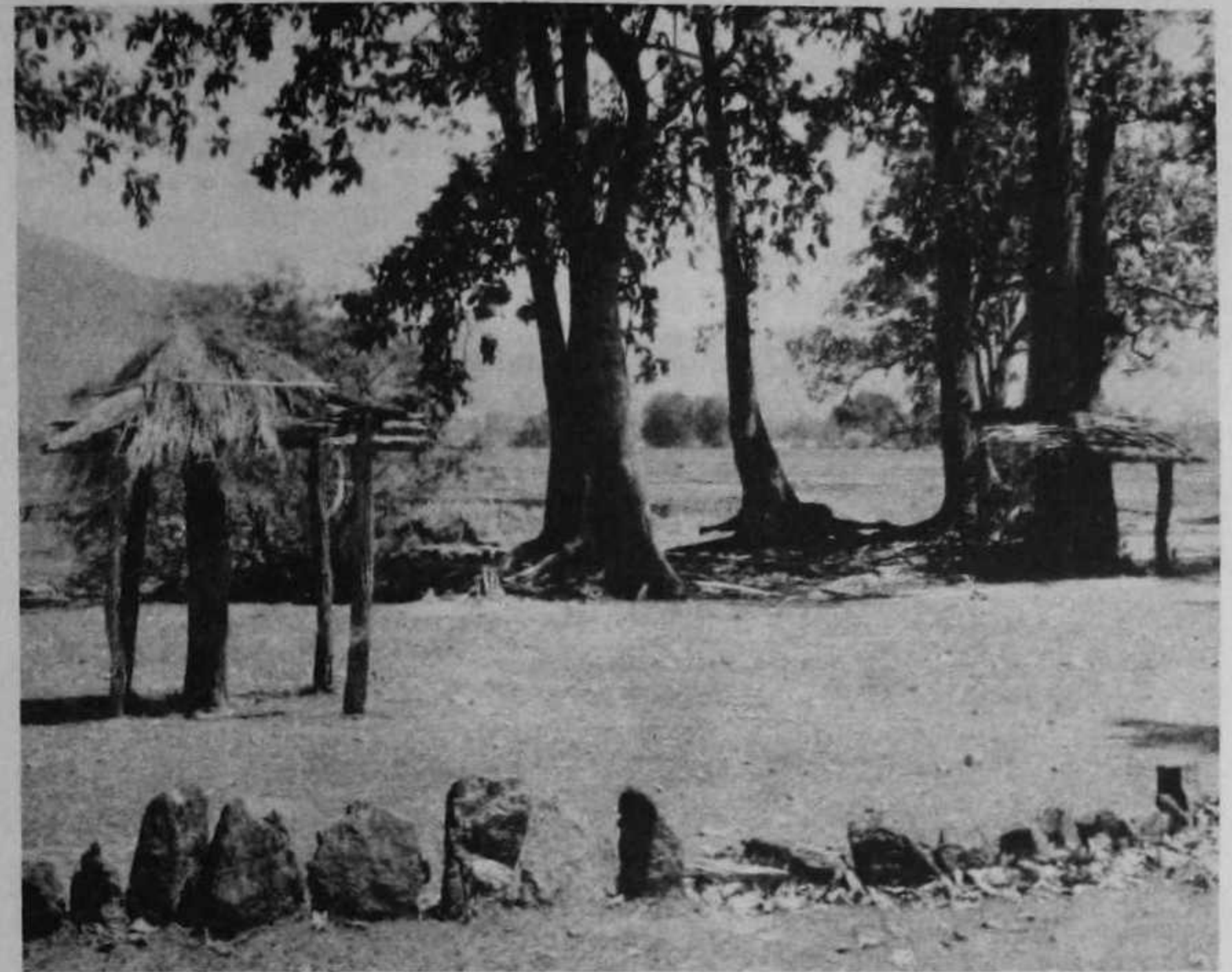
Most primitive cultures reveal a curious and passionate interest in the supernatural. The world of the supernatural is inhabited by gods and goddesses, both benevolent and malevolent. They are also peopled by the

spirits of dead ancestors, who continue to retain an interest in and a concern for the community and the village they have left behind. This supernatural world of the gods and spirits of dead ancestors and the souls of the village elders is always in an intimate, yet ambivalent, love-hate relationship with the world of the living. The blessings of the spirits are invoked by the community for personal and communal welfare: for rich harvests, peace and plenty, for cows which will yield milk in abundance, for smiling crops which will not be destroyed by pests. They are also invoked to ensure that the village will not be visited by epidemics. The list of objectives which are sought to be achieved through such prayers can be extended. The blessings of the benevolent gods and the dead ancestors are, however, invoked generally for the welfare of the community and only, in a limited way, for personal welfare. In addition to the two types of gods and spirits referred to above, sometimes there is also a third type. The lesser gods, who are generally malevolent and who reside in forests, trees, hills etc., have also to be invoked. The primitive is still very much in the lap of nature and natural phenomena still inspire in him a sense of wonder, awe and reverence. The hill at the foot of which the village nestles is a *presence*. So is the forest and the *jhola* or the hill-stream rustling along on its bed of stones and pebbles. The vulnerable village is protected by the boundary god from the evil eye and from the wrath of hostile gods and spirits. The village and the village-community sometimes invites this wrath without direct knowledge. Often the evil spirits or *bonga-s* are spiteful and malicious. The wrath may not even have been incurred by any act.

In all primitive cultures there is a concern for the community reflected in the invocations or the incantatory songs meant for the gods and the spirits. The Upanishads have a large number of invocatory songs which seek to propitiate the gods for the prosperity and wellbeing of man in society. One of the songs prays for long life, luxuriant crops, thousands of head of cattle, sons and daughters, grand-sons and grand-daughters. It also says:

May He protect us both!
May He nourish us both!
May we both work together with great energy!
May our study be thorough and fruitful!
May we never hate each other!

The Santals have a very elaborate system of invoking the blessings of the gods and spirits. Their invocation songs bear the distinctive mark of their culture. As a matter of fact, the Santal tribe's search for the Great Tradition is inextricably linked in their minds with the antiquity and the sanctity of their ritual invocations. From 1975 to 1977 this author, as a Homi Bhabha Fellow, had the privilege of working among the Santals and studying different aspects of their culture, as part of his project, *Technology and Ritual: The Search for a New Identity among the Primitive Communities*. During this period he had an opportunity to participate in the singing of the invocation songs during actual performances. He is grateful



Jaher Era on the outskirts of the village

to the Santal priests who permitted him to join in these religious ceremonies. Separately, this author has edited these invocation songs in a book entitled *Bakhen: Ritual Invocation Songs of a Primitive Community*. In that book the original songs have been given in the Roman script with diacritical marks according to standard international phonetic practice.

The invocation songs of the Santals have the generic name of *Bakhen*. They are sixteen in number. The texts of the songs have remained more or less unaltered over the centuries. The Santals have now a script which was 'invented' by Pandit Raghunath Murmu, their *Guru gomke* (the great spiritual leader). In Part Two of this article, four *Bakhen-s* have been presented in the Santali language, and in the Oriya script. The latter is used as the medium of writing by most educated Santals even when they write in the Santali language. For those who do not know the Oriya script, this is followed by a transliteration in the Roman script, with diacritical marks so that the tunes can be read in their original pattern. An approximate literal meaning of the songs has been given at the end. Along with the four songs in Oriya script, their Roman transliteration and English rendering, it was also felt that the musical notations of the relevant songs ought to be included. The songs are, however, more in the manner of inspired incantations or recitations and not singing *per se*. Scholars of music and musicologists, like Pandit Damodar

Hota, Sri Balakrushna Das and Dr. Sunil Satpathy worked with this author, trying to render these invocation songs into musical notations. Finally it was decided *not* to include notations in the book referred to above since it was not *regular* musical notations to which these songs were susceptible. Besides, it was unlikely that notation would add to the appreciation of the *Bakhen-s* in a book whose primary purpose was to analyse them from the literary and anthropological point of view. However, an approximate rendering of these four invocation songs through a system of graphs has been prepared by Dr. Satpathy with a technical note explaining it in Part Three of this article. It is hoped this will, to a limited extent, help in an appreciation of these peculiar song-structures, and perhaps arouse greater interest among scholars and musicologists in this aspect of our musical tradition.

It may not be out of place here to mention in this context that the author had the privilege of chairing the session on *The Ethnography of Invocations and Incantations—Verbal Symbolisms and Ritual Structures* at the Tenth International Congress of Anthropologists and Ethnologists held in Delhi in December, 1978. This session took account of such invocation songs in a cross-cultural perspective and sought to analyse them from the twin viewpoints of the ritual structures on which they are built and the nature



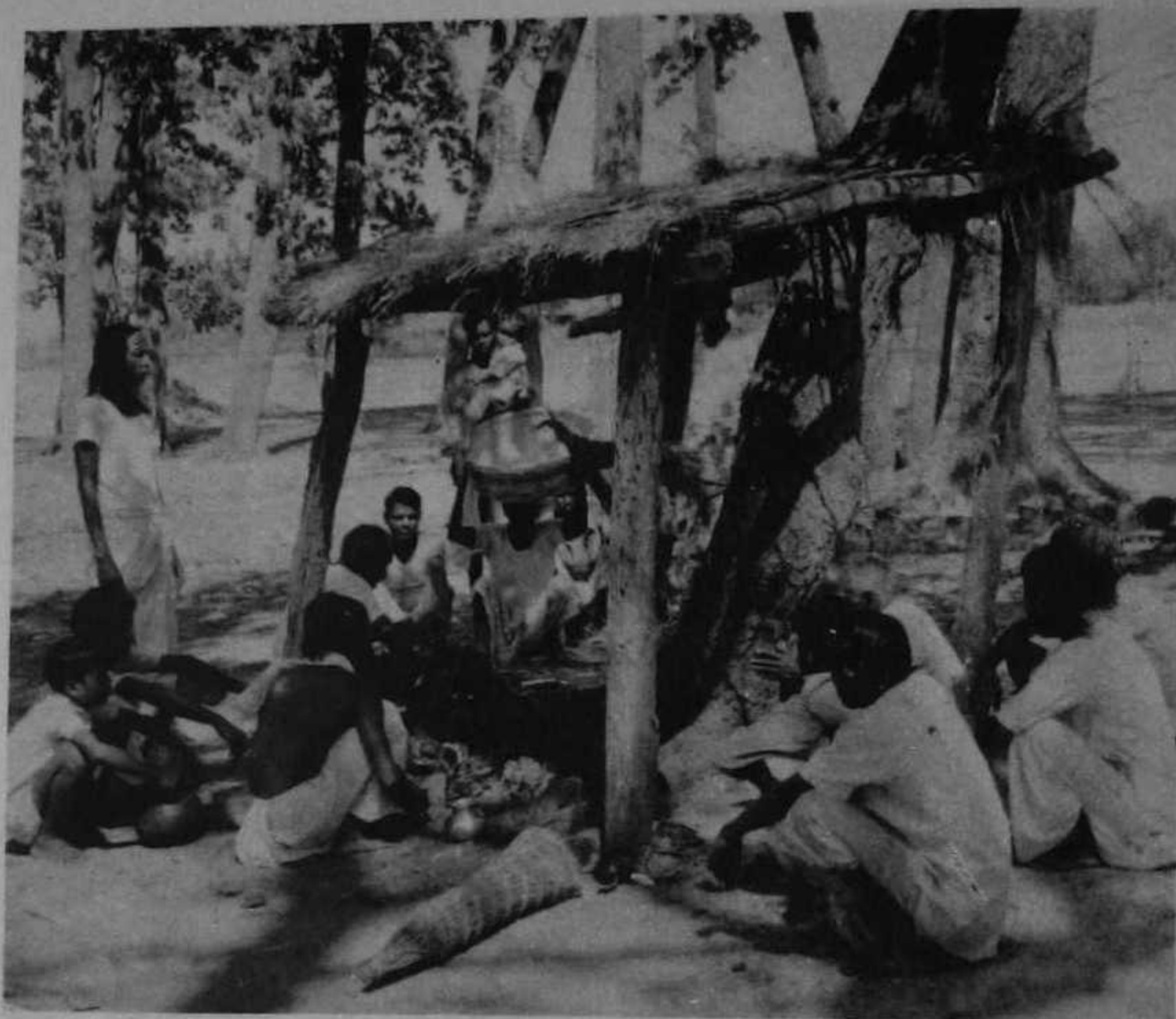
Preparing the handia (rice-beer) in the Jaher Era

of the verbal symbolism and metaphors in which they are found. Dr. Satpathy has referred to the difficulties of rendering such chantings into musical notation and symbols and discussed the final result that has been achieved in the process of rendering two of the invocation songs into such notation. Not much work has been done so far in the field of analysing and interpreting tribal music from the point of view of modern musicology. This author, for example, has so far edited four anthologies of the songs of the tribals of Orissa. These songs were put on tape during performances and later transcribed and translated. It is hoped that at a future date the Central Sangeet Natak Akademi and the State Akademi will be able to publish these songs, along with the relevant musical notation, and analyse them from the point of view of ethno-musicology. As a matter of fact, ethno-poetics and ethno-musicology are comparatively new sciences in India. Even in the west, ethno-poetics is a comparatively new discipline and it is only in the last decade or so that it has made some headway. Mention may be made in this connection of the symposium on ethno-poetics held at the University of Wisconsin-Milwaukee in April, 1975; it was perhaps the first international effort at approaching the subject with a fair degree of systematisation.

Santal invocation songs

The Santal invocation songs are 16 in number. They are:—

1. *Magh Bonga* (Invocation to *Jaher Era* and others at the time of the *Magh* Festival).
2. *Baha Bonga* (Invocation to *Jaher Era* and others at the time of the *Baha* or the Flower Festival).
3. *Erok Sim Bonga* (Invocation to *Jaher Era* and others at the time of the Sowing Festival).
4. *Sura Sagen Mahmane* (Festival for the new seedlings that have just sprouted. Invocation to *Jaher Era* and others).
5. *Asadia Bonga* (Weeding Festival).
6. *Nawa Hulu Rakab Bonga* (Festival for new crops).
7. *Jantal Bonga* (Festival for worship of the *Buru Bonga*. Invocation to the Hill-God).
8. *Sohrae Got Bonga* (Festival for the worship of *Jaher Era* during *Sohrae*).
9. *Sohrae Gola Bonga* (Cattle-shed worship during the *Sohrae* Festival. Invocation to *Gola Bonga* or the God of the Cattle-shed).
10. *Giditara* (Invocation to the God of the Cattle-shed at the time of the offerings made during the *Sohrae* Festival).
11. *Caco-Catjar Nimdah* (Invocation to *Maranburu* for the newborn).
12. *Bapla Handi Bonga* (Invocation to *Maranburu* at the time of the marriage, just before *Itut-sindur*, application of vermilion).
13. *Parah Karenah Handi Bonga* (Invocation to *Maranburu* at the time of worshipping *handia*).



The Naike begins the Baha Bonga worship.

14. *Pelaka-ah Handi Bonga* (Invocation to *Maranburu* at the time of worshipping *handia*, brought by relatives from other villages).
15. *Kuli Bida* (Invocation to *Maranburu* while offering *handia* at the time of bidding farewell to the bride).
16. *Nahan and Bhandan* (Invocation to dead ancestors at the time of the bone-drowning ceremony).

These invocation songs can be broadly categorised into two groups. The first group (Nos. 1 to 10) relate to different stages in the agricultural cycle and the rituals relevant to each such agricultural or allied activity. *Magh Bonga* is not strictly an agricultural festival. But it is related to the seasonal cycle, when Santals build new houses or repair their existing houses, and for this purpose they enter the forest to collect timber, forest products, grass etc. According to the Santals, the new year begins from this festival and, therefore, it is one of their more important festivals. Similarly, the three invocations during the *Sohrae* festival (Nos. 8, 9 & 10) are related to agriculture since worshipping the cattle and the cattle-shed is a very important part of agricultural activity.

The other group of invocation songs (Nos. 11 to 16) relates to the festivals of birth, marriage and death. Each of the ritual invocations can again be considered from the following six points of view:

- (1) The manner of determination of the occasion or exact day of worship.
- (2) The place of worship.
- (3) The persons who conduct the worship and the others who participate.
- (4) Ritual articles used in the worship either as offerings to the gods or as ancillary objects.
- (5) The gods or *bonga-s* who are worshipped.
- (6) The significance of the worship.

The date for the festivals and, therefore, for the corresponding ritual celebrations is determined by the village headman or *manjhi*. He has the traditional right to determine the date and time for each such occasion. *Magh Bonga* and *Baha Bonga* are always celebrated at the place for communal worship, the *Jahera*. The *Jahera* symbolises the remnants of the original village forest, the sacred grove where most of the communal worship takes place. Within the *Jahera*, three *sal* trees are dedicated to *Maranburu* (the great mountain), *Jaher Era* (the lady of the grove) and *Maneka Turuiko*. In addition to these three, *Dharam Devta*, *Gramdevi* and *Sima Sale Bonga* are also located within the *Jaher Era*. Besides, sometimes the *Manjhi Halam*, the *bonga* of the village *manjhi* or headman, and the *Paragana bonga*, the spirit of the original chief, are also located in this *Jahera*. Unlike these two important ritual invocations, all the invocation songs relating to birth and marriage and the *Sohrae* are celebrated in each individual household, the cattle-shed or the place on the outskirts of the village where all the village cattle are gathered.

The invocations are sacred and like all sacred literature there are certain restrictions regarding their singing and the persons who sing them. The village priest or the *naike* alone is authorised to chant the invocations relating to *Magh* and *Baha Bonga* ceremonies. The system of village priesthood is hereditary in character. While the text of the songs is common and undergoes only minor spatial variation, each priest has a few prefatory words that invariably begin the recitation or incantation. These vary from village to village. Each village priest has his own special prefatory line. This core or intimate line is the heart of the incantation. It is no doubt a technical line but it is zealously guarded as a secret and even the *naike* transmits it to his son only after ritual purification. When his eldest son comes of age, the priest transmits it to him. The same system of transmission also takes place in respect of those other *Bakhen-s*, the singing of which is the prerogative not of the village priest but of the head of the household.

While *Magh Bonga* and *Baha Bonga* incantations are for the entire village, the incantations in respect of birth, marriage and death have family, clan and individual associations. It is thus the head of the house who normally knows these songs. The offering is generally made to the dead ancestors

and the family gods who are remembered on such occasions. It is also to *Maranburu*, as is the case in the invocation songs Nos. 11 to 15. The invocation song No. 16 is, however, exclusively for the dead ancestors. These invocations are generally recited in the house. In each Santal house there is an area demarcated as the *Bhitara ghara* or the inner room comparable to the *sanctum sanctorum* of a Hindu temple. This is actually the area which is used as the kitchen and where all the cooking is done. But here reside the *bonga-s* of the sub-clan to which the householder belongs. The head of the house knows the invocations meant for the *Maranburu* and the dead ancestors. He has also a "catch" line or a "core" line which is the essence of each invocation and with which each such invocation starts. He transmits it to his son before his death and whispers the code or words beginning the invocation in his son's ear. The special *bonga-s* who are the objects of this worship are related to each sect or a sub-clan. The Santals have 15 such sub-clans. The names of these special *bonga-s* are known only to the head of the household. Normally the father, be he the *naike* or village priest or the head of a household, would transmit this to his son only after ritual purification and standing waist-deep in a river. If a Santal dies without transmitting them to his son, the latter is supposed to take another member of his sect or sub-clan into confidence, go through the same process of ritual purification and acquire this expertise. The process is the same as for the village priest and the transmission of the relevant code by the priest to his son. The village priest or the householder is held to be competent to take the names of the *bonga-s* and solemnise the incantations only when he has learnt the codes in the process indicated above. The admission to the sect is thus in terms of the association with the *bonga-s*. So from birth to death a Santal thus lives and moves in the ritual world governed by festivals and ceremonies. Apart from the two types of invocations which have been referred to above, namely those which are held in the village *Jehera* and those held in the *Bhitara ghara*, there are also some other locations for the ritual chanting of the songs specific to the occasion. For example, the cattle-shed worship is always performed in the cattle-shed. The ceremonies relating to de-weeding and harvesting are done in the fields on the outskirts of the village.

As referred to earlier, in most primitive cultures ritual invocations are an integral part of the social order and they symbolise a process of socialisation and the concern of each individual for the community. Most details of life are governed by rituals. The ritual invocations relating to marriage, birth and death are really songs celebrating the rites of passage as each of these marks a transition in the cycle of life. Among the Kondhs, for example, whether it is the planting of a banana tree in the field or going out on a hunting expedition or in search of a bride, the village priest or *Disari* has to count the stars in the sky at night and give a suitable direction. Life is governed by immutable and unknown laws and their reflection on auspicious and inauspicious occasions has ritualistic significance. One can compare the *Meria shloka* of the Kondhs with the *Bakhen-s* of the Santals. The British rulers completely mistook the purpose of the performance of the *Meria* sacrifice and assumed that the Kondhs were a barbaric people given to murder, universal drinking and orgies. This was a completely mistaken view. The *Meria shloka*, the invocation that used to accompany the Kondh



The Naik before the heads of slaughtered goats for the feast to follow Baha Bonga

rite of human sacrifice, should be looked upon as a beautiful combination of the psychic element of fear, the surrender to the deity and a concern for the welfare of the community. Take the following words which occur in the *Meria shloka*:

*Let onions grow well,
Garlics grow well.
We commit no sin,
We have no guilt.
We only feed the gods.
To you, our god,
This offering.
Let no creepers enmesh the head
Nor thorns prick.*

Or these lines:

*Here we sacrifice the enemy.
Here we sacrifice the meria,
The gods eat up this sacrifice.
The enemy is thus worshipped.
Let there be no collective loss.*

Let not tigers prowl,
The gods need so many bribes,
So many offerings,
Let there be no dark forests,
No calamity,
Let all be happy,
Live in peace.

A reference has been made earlier to the peace invocation in the Vedas and the Upanishads. Discerning readers will easily note the psychological parallelism between that and the Kondh *Meria shloka* narrated above or the four Santal invocations which have been given in Part Two of this article. Some of the descriptive details are also remarkably similar. As in the Vedic incantations, so also in the *Meria shloka* and the Santali invocations, we find the prayer of an agricultural society for bumper harvests, plenty of cattle and a favourable monsoon. Nature is treated as the giver of bounty and the gods in nature are to be propitiated for the purpose. The concern is, therefore, for the community and its welfare. The gods are propitiated to ward off calamities and to keep away evil spirits and *bonga*-s. They are also invoked to shower their blessings by way of peace and harmony for the community.



The Baha Bonga dance after the ritual invocation

The chanting (as mentioned earlier) is mostly done at two places — the sacred grove, which is the communal place of worship in the village, or the 'inner house' in each household. The performer is either the village priest, who represents the village interests in these sacredotal matters, or the head of the household. The chanting is in a slow but intimate tone. Normally it is not a chorus. The priest or the head of the household recites it in a dignified voice and sometimes in bass with proper emphasis on ascent and descent in the chanting. This *arohana* and *avarohana* is very important in all traditional incantations.

II

In this section we present four Santali invocations, namely (1) *Magh Bonga* (2) *Baha Bonga* (3) *Erok (h) Sim Bonga* and (4) *Nahan and Bhandan*. The text of each song is first given in the original Santali in Oriya script, followed by the transliteration in Roman script with diacritical marks. At the end, the meaning of the song is suggested in an English rendering.

ମାଗବଂଗା

MĀG BAṄGĀ

ଜହାର ଗୋସାଁୟ୍ ଜାହେର ଏର ନେ ଏନ୍ ଦ
ମାଗ ବଙ୍ଗା ଝୁଜୁମ୍ତେ ବାଲେ ସିମ୍ ବାଲେ
ଖାଦେ ଲେ ଏମାସ କାନ୍ ଗଲ୍ୟାମ୍ କାନ୍ ।
ସୁକତେ ପ୍ରାଚ୍ଚରତେ ଆତାଁ କାଃ ତେଲା କାଃ
ଆମ୍ । ନେ ଏନ୍ ଦ ନାଞ୍ଜାଁ ସେରମା ନାଞ୍ଜାଁ ସାଁ
ବଲନ୍ କାନ୍ ଜହନ୍ କାନ୍- ଅନା ହେଁ ସାରକାଃ
ସାଗୁନ କାଃ ଆମ୍ । ଦେଶରେ ଦିଶ୍ମରେ ମାତକମ୍
କ ସାରକମ୍ କ ଗେଲେ କାଃ ବାହାକମା ।
ବିରରେ ବୁରୁରେ ସାଞ୍ଜାଲି ଆଲେ ସାଗାଲ
ଆଲେ ଆଲା ଗାଲେ ସାକାମ୍ ଆଲେ କାଳମି
କୁଳି ଗୁତରୁଦ୍ ସେତା ହାକ-ଆକ ଦାମନ୍ ଆକ ।
ଲଟ କାନ୍ତୁମ୍ କାଳକେ ଜାନ୍ତୁମ୍ କାଳକେ ଲେଞ୍ଜାକେ
ତେନ୍ କାଃ ଲେନ୍ କାଃ ଆମ୍ । ଆତୁରେ ମାଗଦୁରେ
ସେଗାଃ ବିସିନାଃ ଆଲମ୍ ବଲ ଅଡ୍ ସଲ ଅଡ୍ପ୍ୟୁ ।
ବାଇରିକ ବାଲୁହିକ ଝୋଲ୍ ଦାବାମ୍ ଝୋଦ୍ଦାବାମ୍
କାକଞ୍ଜାମ୍ । ହେଲେନ୍ ରେ ତାହେନ୍ ରେ
ନାୟଗେ ନାପାୟଗେ ସାରକାଃ ସାଗୁନ କାଃ
ଆମ୍ । ଜାଗେ ଦାଃ ଜାକିଦାଃ କ ହୁୟ୍ ଆଶୁ
ଗୁସେ ଆଗୁୟମ୍ । ଜିଞ୍ଜାରେ ଜାତିରେ ନାଞ୍ଜାଁ
ଦାଲେ ନାଞ୍ଜାଁ ରାଶ ଗୁରୁହେ କାଃ ସାରହେ
କାଃ ଆମ୍ ।

*Jahār gosāin Jāher erā ne enda
māg baṅgā ṅjūmte bāle sim bale khade le
emān kān chālām kān. Sakte sānvārte ātān
kāh telā kāhām. Ne enda nāvñā sermā
nāvñā sār balan kān anā
hiā sārkaḥ sāgunkāh am. Desare disamre
mātkamka sārjamka gele kah bāhā kahmā.
Birre burure sāuli āle sāgāg āle ālāgāle
sākām āle, kālmi kuli gūtrūd setā hākāka
dāmanāka. Lat jānum kālke jānum lālko leṅjiko
ten kāh len kāh ām. Ātūre mānāhare rogāhā
bighināh ālam bala ācha sala achayā.
Bāirika bālhika ṅjel dārām ṅjed dārām
kākvām. Helēnre tāhenre nāēnge nāpāyge sārkaḥ
sāgun kāh ām. Jārge dāh jālidāh ka
hay āgū chāpe āgūyām. Jivire jātire nāvñā
delā nāvñā rasā chārhekāh sārhe kāh ām.
(Baṅgā kado jāher erā, mānekā ar jahna
kaka rākāb ākād ko.)*

Salutation to you, Mother Jaher Era.
On this occasion of the Magh festival
We offer to you freshly husked rice and young fowls.
Accept, O Mother, with love and pleasure.
Our prayer to you is: make the newborn year auspicious.
Let this earth of ours be full of flowers and fruits.
When we go into the hills and the jungles to gather flowers and fruits,
the food and the firewood we need.
Protect us from the thorns of wild bushes, from snakes and the depredations of tigers,
Protect us from bears and other wild animals.
Do not allow disease and pestilence to strike our village,
Keep a sharp eye on our enemies.
See that they do not enter our homes.
Let our living and movements flow smoothly and without hindrance.
Bring us the heavy clouds for good and timely rains.
And Mother,
In the movements of our living, let new life swell up.

ବାହା ବଙ୍ଗା

BĀHĀ BANGĀ

ଜହାର୍ ଗୋସାୟ୍ ଜାହେର ଏରା ନେ ଏନ୍ ଦ ବାହା
ଞ୍ଜୁତୁମ୍ ତେ ବାଲେ ସିମ୍ ବାଲେ ଖାଦେଲେ ଏମାମ୍ କାନ୍
ଗୁଲ୍ ଥାମ୍ କାନ୍ । ସୁକ୍ତେ ସାଞ୍ଜିରାତେ ଆତାକାଃ
ତେଲକାଃ ଆମ୍ । ନେ ଏନ୍ ଦ ନାହାଁ ଗୋଲେ ନାହାଁ ବାହା-
ନାତକମ୍ ଆଲେ ସାରକମ୍ ଆଲେ ଜମ୍ ଆଲେ ହାବ୍
ଆଲେ ଲାକ୍ ହାସୁ ବହା ହାସୁ ଆଲମ୍ ସିରଜାଉ
ଅବ୍ ଗାଳହାସୁ ଅବୟ୍ । ବିରରେ ବୁରୁରେ ସେହାୟ୍
ଆଲେ କାବୁକାୟ୍ ଆଲେ କିଞ୍ଜା କ ଜାନଞ୍ଜାଉକ
ଏସେଦ୍ ଆଲେ ସାମାଁ ଆଲେ ଆସ । ମିଞ୍ଜୁଁ ଏଜା
ମେରମ୍ ଏଜା ଆଡ଼ିଞ୍ଜା ଆକ ସାଜକ ଆକୋ
ହକେଦ୍ ଆଲେ ପାଟୁନ୍ ଆଲୋ ଆୟୁର ଆଗୁ
ସୁତୁଃ ଆଗୁ କଞ୍ଜାମ୍ । ସିଞ୍ଜାବିର ମାନବିର କାଳମା
କୁଳି ଗୁଡ଼ୁରୁଦ୍ ସେତା ହାକ୍ ଆକଦାନନ କାକଞ୍ଜାମ୍ ।
ଆତୁରେ ମାହେରା ରେ ରୋଗାଃ ବିଦିନାଃ
ଆଲମ୍ ଲାଗାଡ଼ି ଅବ୍ ବାକଡ଼ି ଅବୟ୍ । ଜାବୁଗେ
ଦାଃ ଜାଳିଦାଃ କମ୍ ଗୁପେ ଆଗୁୟ୍ ।
ହେଲେନ୍ ରେ ଗହେନ୍ ରେ ନାୟୁଗେ ନାପାୟୁଗେ
ସାରକାଃ ସାଗୁନ କାଃ ଆମ୍ । ଜିଞ୍ଜାରେ ହକମ୍ରେ
ବାସ୍ତାଗେ ହାଲାସ୍ କେ ହେସେକ୍ କାଃ ସେକେକ୍
କାଃ ଆମ୍ । ଜହାର୍ ।

Jahār gosāin Jāher erā ne enda
bāhā ṅjutūmte bāle sim bāle khade le emām kān
chālām kān. Sukte sānvārte ātānkāh telā kāhām.
Ne enda nāvīnā gele nāvīna bāhā. mātkm āle sārvjam
āle jam āle hād āle lāj hāsu bahah hāsu ālam sirjāu
ach gālhāva achayā. Birre burure sendrāy āle
kārkāy āle jīvika jānvā ēsēd āle sāmān āle ām.
Minhū ēṅga meram ēṅga āteṅgaāk sāṅgaha
āko haled ālo pātub ālo āyur āgu sutuh
āgu kavām. Siṅja bur mān-bir kālmi kuli
gūtrūd setā hākāka dāmana kakavām. Ātūre
mānāhāre rogāhā bighunāh ālam lāgāva ach
bājāva achyā. Jārge dāh jāli dāh kān chāpe āgūyā
Helenre tāhēnre nāēṅge nāpāygesār-kāh sāgun
kāh ām. Jivire halmre rāsāge hālāsne hesejkāh
sekejkāh ām. Jahār.
(Bangā kado jāher ērā litā mānekā ār
jāhnā geka rākāb ākān.)

Salutation to you, Mother Jaher Era.
On the occasion of the Baha festival we offer you young fowls, new flowers,
and freshly husked rice.
We beg of you to accept it with love and pleasure.
We pray to you:
We take these new flowers and fruits
Let there be no disease and sickness from them.
When we are out in the forest hunting, please make the animals appear before us.
When our animals, the goats, the cows, the cattle are grazing,
let them not be devoured by wild animals.
Let the tigers leave them alone and let them return home safe.
Let not disease and pestilence enter our village.
Bring us the rain-bearing clouds in time and with plenty of rains,
Let the earth be fresh and green.
And by quickening the mind and the body, bless everything with new life.

ଏରଃ ବଂଗା ଦଖେକ

ĒROH BANGĀ

ଜହାର୍ ଗୋସାୟ୍ ଜାହେର ଏରା ନେ ଏନ୍ ଦ
ଏରଃ ଞ୍ଜୁତୁମ୍ ତେ ବାଲେସିମ ବାଲେଖାଦେ ଲେ
ଏମାମ୍ କାନ୍ ଗୁଲ୍ କାନ୍ । ସୁକ୍ତେ ସାଞ୍ଜିର
ତେ ଆତା କାଃ ତେଲକା କାଃ ଆମ୍ । ନେ ଏନ୍ ଦ
ଇତାୟ୍ ଆଲେ ଏରା ଆଲେ ମିଦ୍ ଠେନ୍ ଞ୍ଜୁତୁମ୍ ଆ-
ଗେଲ ବରଠେନ୍ କାନହାଲ କାଃ ମାନହାଲ କାଃମା
ହୁଡ଼ିକ ଆୟୁକ ଇରିକ୍ କ ଇଦିକ୍ କ ଆଲମ
ଲାଗାଡ଼ି ଅବ୍ ବାକଡ଼ି ଅବ୍ ଆକଞ୍ଜା । ଗଜ ଗିଡ଼ି
ତେଜ ଗିଡ଼ି କାକଞ୍ଜାମ୍ । ଝାଳ କ ମାଣ୍ଡିକୋ
ଲେନ୍ କାଃ ତେନ କାଃ ଆମ୍ । ଆତୁରେ ମାଣ୍ଡାରେ
ରୋଗାଃ ବିଦିନାଃ ଆଲମ ବଲ୍ ଅବ୍ ସଳ ଅବୟ୍ ।
ଜାବୁଗେ ଦାଃ ଜାଳିଦାଃ କୋ ହୟ୍ ଆଗୁ ଗୁପେ
ଆଗୁୟ୍ । ହେଲେନ୍ ରେ ଗହେନ୍ ରେ ନାୟୁଗେ
ନାପାୟୁଗେ ଆରକାଡ଼ି କାଃ ସାଗୁନ କାଃ ମେ ।
ଜିଞ୍ଜାରେ ଜାତିରେ ହୁପୁଲ୍ ଉ ବହଲ କାଃ ବହଲ
କାଃ ଏମ୍ । ଜହାର୍ ।

Jahār gosāin Jāher ēra ne enda erah ṅjutūmte
bāle sim bāle khade le emām kān chālām kān. Sukte
sānvārte ātānkāh telakah ām. Ne enda etāyāle erā
āle mid then ṅjūrūhā-geḷ bārthen kān hāi kāh
mānhāi kāhmā. Hūbika āyāka irijka idjika ālam
lāgāvoach bājāvo ach ākāvā. Gajgidi tarajgidi
kākvām. Tālā ka māndiko-lenkah ten kāh ām. Ātūre
mānāhāre rogāhā bighināh alaw bala ach sal achoyā
Jārge dāh jāli dāh kohay āgū chāpe āgūyām.
Helenre tāhēnre nāēṅge nāpāyge ārvāvo kāh sāgun
kāh mē. Jivire jāṭire dūpūlāo sūpūlao chahālkāh
bahal kāh ēm. Jahār
(Bangā do jāher ēra, mānekā, mānābūrū ār
jāhnā gek rākāb ākād ko)

Our obeisance to you, Mother Jaher Era.
 On the occasion of the Erok(h) festival we offer to you young fowls, and freshly husked rice.
 Accept it in pleasure.
 We pray to you:
 For every seed we sow let there be twelve.
 And let not diseases attack them.
 If they do attack, please subdue them.
 Do not allow weeds and grass to grow among our crops.
 Do not allow diseases and misfortune to befall our village.
 Bring us the rain-bearing clouds in plenty.
 Bring them in time.
 Let the earth be green with our crops.
 Let there be no hindrance to our movements.
 Let there prevail among us the spirit of mutual love and goodwill.

ନାହାନ୍ ଉଗ୍ରାନ୍

ଜହାର ଏନ୍ଦ ଗଜ ଆକାନ୍ ବୁରୁ ଆକାନ୍ ନେ
 ଏନ୍ଦ ମଗ୍ ପେରେକ ମାୟୁମ୍ ଉହେଁ କାନ୍
 ବନ୍ଦୁଃ ପେରେକ ତରକ୍ ଉହେଁ କାନ୍ ନାୟୁଦା
 ବୁରିହାସା ତେଲେ ଉମ୍କାନ୍ ନାଲକାନ୍ କାଲକେ-
 ଆମ୍ହେଁ ପ୍ରାଲରେ ପ୍ରାମୁଦ୍ରେ ଉମ୍ କଃ ନାଲକା
 କଃ ଆମ୍ । ମକ୍ କଃ ମୁକୁଦ୍ କଃ ଆମ୍ ।
 ଉସ୍ତାୟ୍ ପ୍ରାତେ କୟ୍ କୁକାମ୍ ଆଲମ୍ ଉହେଁ
 କଃ ରେ ହେଦ୍ କଃ ଆମ୍ । ତାଲ୍ ଆଲ୍ୟଃ
 ଆଲମ୍ ତେମ୍ ହେକ୍ କଃ ସେତେର୍ କଃ ଆ ।

NĀHĀN ĀR BHANḌĀN

Jahār enda gaj Mārānbūrū akan ne enda
 machā perej māyām tānhe kān bahah perej tarājanhe
 kān nāyda gutihāsū tele umkān nālkān kālāle
 āmīha sālāre sāmudre umākāh nālākā kāh ām.
 Makkāh mukudkāh ām. Bhayāy sāte kayag kudām
 ālam tīnāhe kāh rehed kāh ām. Tālā alāh ālam
 tem hejkāh setekāhā.

Nahan and Bhandan

Dead soul, our salutation to you.
 With this sacred soil we rub you well and give you a wash in this sacred water.
 For a long time you remained unbathed and impure.
 Today we make you pure.
 We also purify ourselves with a bath (in these waters).
 Let your soul mix with the souls of the free.
 Let not your soul become a ghost or a spirit and roam among the trees or haunt the doors of
 other people
 May you receive salvation.
 This is our prayer to you.

In Vedic times, the science of musical notation had not attained the stage of sophistication and development which it has attained now. The notation relating to the musical compositions was simpler and rendered through a system of 'pitch' control and a mechanism of recitation which was only a near-approximation to the exact technical science of the musicology of today. Music was being learnt more as *shruti* being heard from the *guru*. In fact, it was not even called music *per se* and the emphasis was on repeated practice for attaining perfection and developing the inner fire of commitment whereas notation today really serves as a substitute for such practice. It is, however, not as if there was no awareness of musical notation. But there was no emphasis on reducing it to theories or a science and this was because of the emphasis placed on personal devotion to music and learning it at the feet of the *guru*. In Vedic times, as today in the primitive tribes' invocation songs, the chanting was integral to a religious context and was invariably part of a religious ritual. The upward movement (*arohana* or *chadao*), the downward movement (*avarohana* or *uttar*) and the forward movement at a constant pitch (*tikao*), which are essential parts of a musical notation system today, did not exist in this form. But there were corresponding concepts like *udatta*, *anudatta* and *swarita* and they were the nearest approximation to a system of applied science of musical notation. Vedic chantings were given the status of chanting of *mantra*-s according to a set pattern. As a matter of fact, it is possible to refer to it as *mantra-uchharana* (invocatory singing) which can be seen as distinct from *mantrapatha*, the ordinary reading of a *mantra* or *mantra-gayana*, the singing of the *mantra*. The latter two were not required to conform strictly to the grammatical concepts of music and phonetics. In other words, in *mantra-uchharana*, the form and the shape of the words of the music which was to be chanted had a definitive quality. The *shabda* and *swara* were to follow the rules of phonetics and to lead to a solid and powerful rendering of an integral musical experience and a complete emotional realisation. This was considered integral to the establishment of the essence of musicality through *swara*.

The social objective and the mechanism of chanting of the Vedic *mantra*-s find a close correspondence with the incantations of primitive societies. The process of evoking intimate feelings associated with the chanting in the Vedas has a close resemblance to the current practice of invocation songs of the Santals known as *Bakhen*-s. Here we have attempted to present through a graph the Vedic Peace invocation and the Gayatri *mantra* and the invocation of the Santals known as *Bakhen*-s so that the similarity can be easily seen. The graph notations are only indicators or signs of the manner of invoking the gods (*avahana*) through *shabda* and *swara*. They should be taken as an approximate guide to the process of chanting such invocation songs. It is also a guide for the *arohana*, *avarohana* or *thahrao* of the *swara*. Purely as an example it may be pointed out that if occasionally the *gandhara* comes near the *madhyama* in the process of chanting or if instead of remaining at the constant pitch, the *swara* oscillates within a given boundary i.e., it suffers a deviation or *chyuti* and does not remain as *achyuta*, this is not considered a flaw. But invocation chanting does not permit a drastic movement, let us say, from *gandhara* to *dhaivata*.

The Upanishadic songs, as also the *Bakhen-s*, serve the primary purpose of invoking the gods or goddesses and such invocation is for the purpose of obtaining their blessings. Technical perfection in singing, according to set notations, is, therefore, not the final goal of singing. Religious litany (and not personal satisfaction through a technical exercise) is the desired objective or goal set before the performer. Complete conformity to the technical rules, therefore, becomes secondary to the ritual purity of the occasion and the relevant mood and the psychic emotion of the singing.

One may look at these graph notations from yet another point of view. In earlier times when the clock or time-piece was unknown, there were still certain mechanisms for ascertaining the time of the day. The sun-dials or even planting a stick in an open ground and measuring time with reference to the length of the shadow were some of the practices followed to gauge the time of the day approximately. The graphs presented here may similarly be taken as an approximate presentation of the *Bakhen-s* or Santali invocations and the Upanishadic chanting to which they seem to be closely linked.

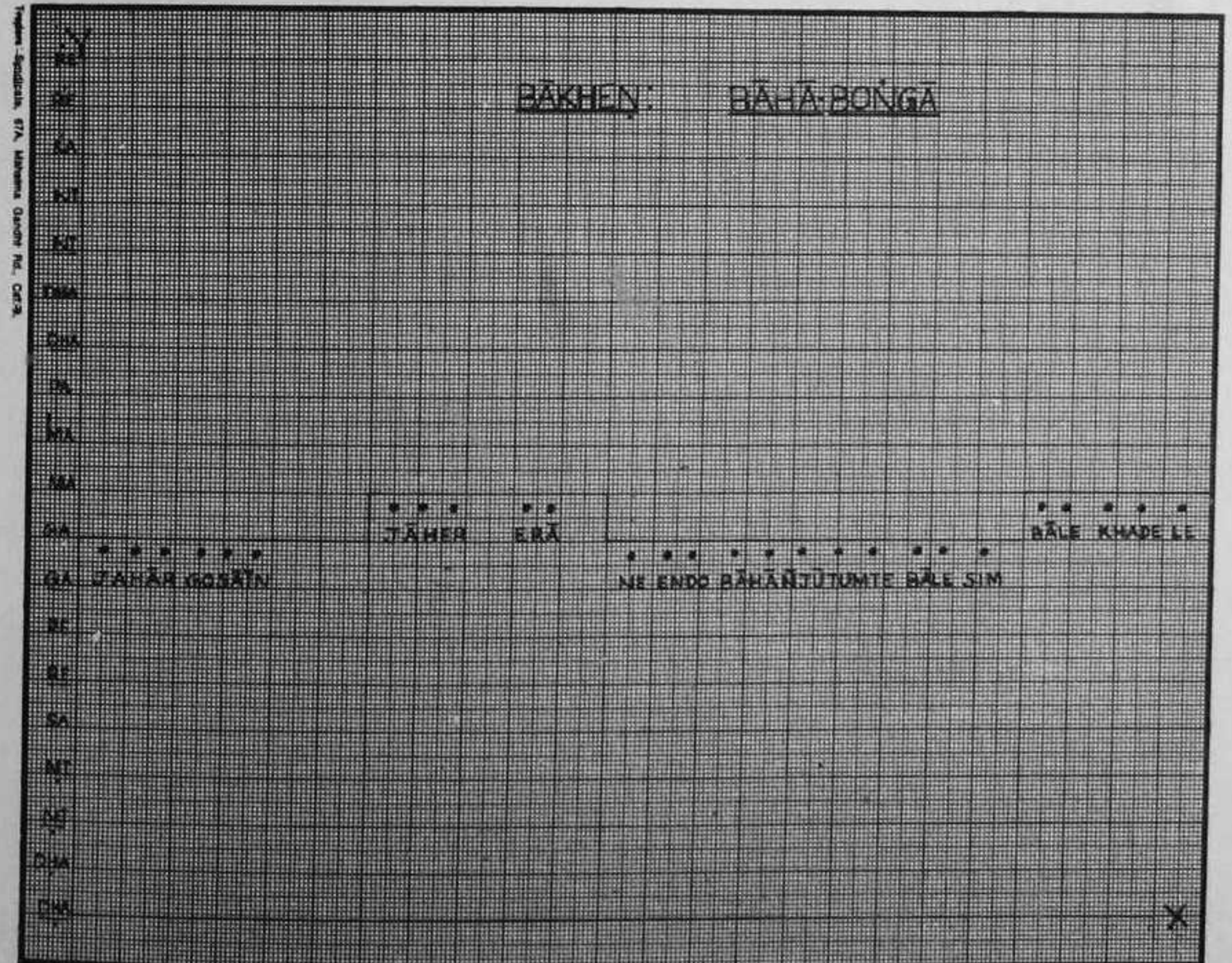
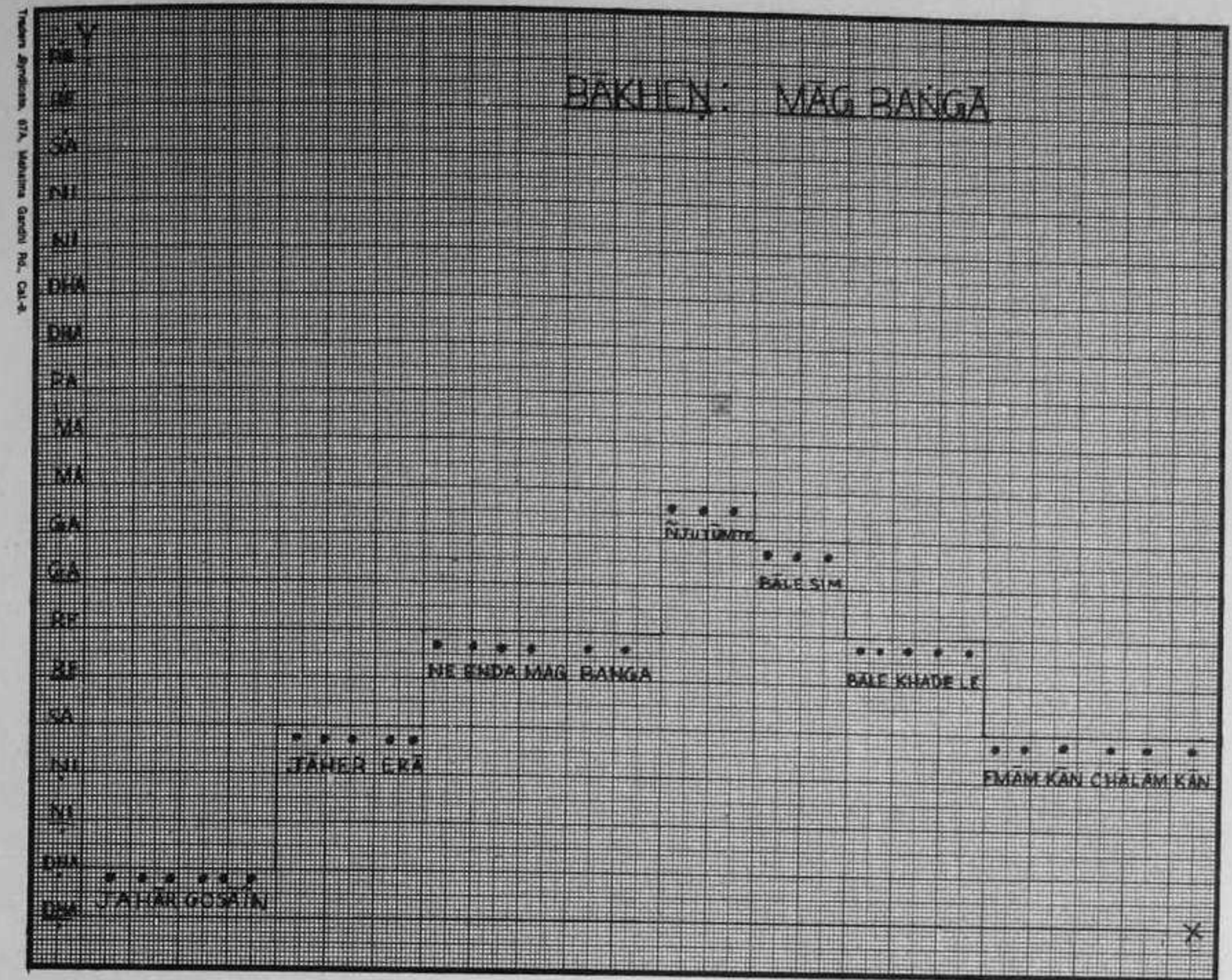
* * *

A NOTE ON READING THE GRAPHS

- (1) The *mantra-s* are pronounced according to the position of dots in the corresponding *swara-s* indicated in the Y-axis.
- (2) The dots are approximately the time beats of a single unit which is indicated in the X-axis.
- (3) The entire song is rendered in the same direction as shown in the graphs.
- (4) Please refer to the Y-axis of the graph which indicates the *Shuddha* and *Vikrit Bhava* of *swara*.
- (5) Generally these evocation chantings are based on only three or four notes and they are the *Shuddha swara*.
- (6) The musical notes should not be confused with *udatta*, *anudatta* and *swarita*. The graph is not correlated here with *udatta*, *anudatta*, *swarita* or *swara saptak*.

References:

*Michel Benamou and Jerome Rothenberg, eds., "Ethno-poetics: A First International Symposium". *Alcheringa* NS 2, No. 2 (1976).



Gāndharva Forms

N. Ramanathan

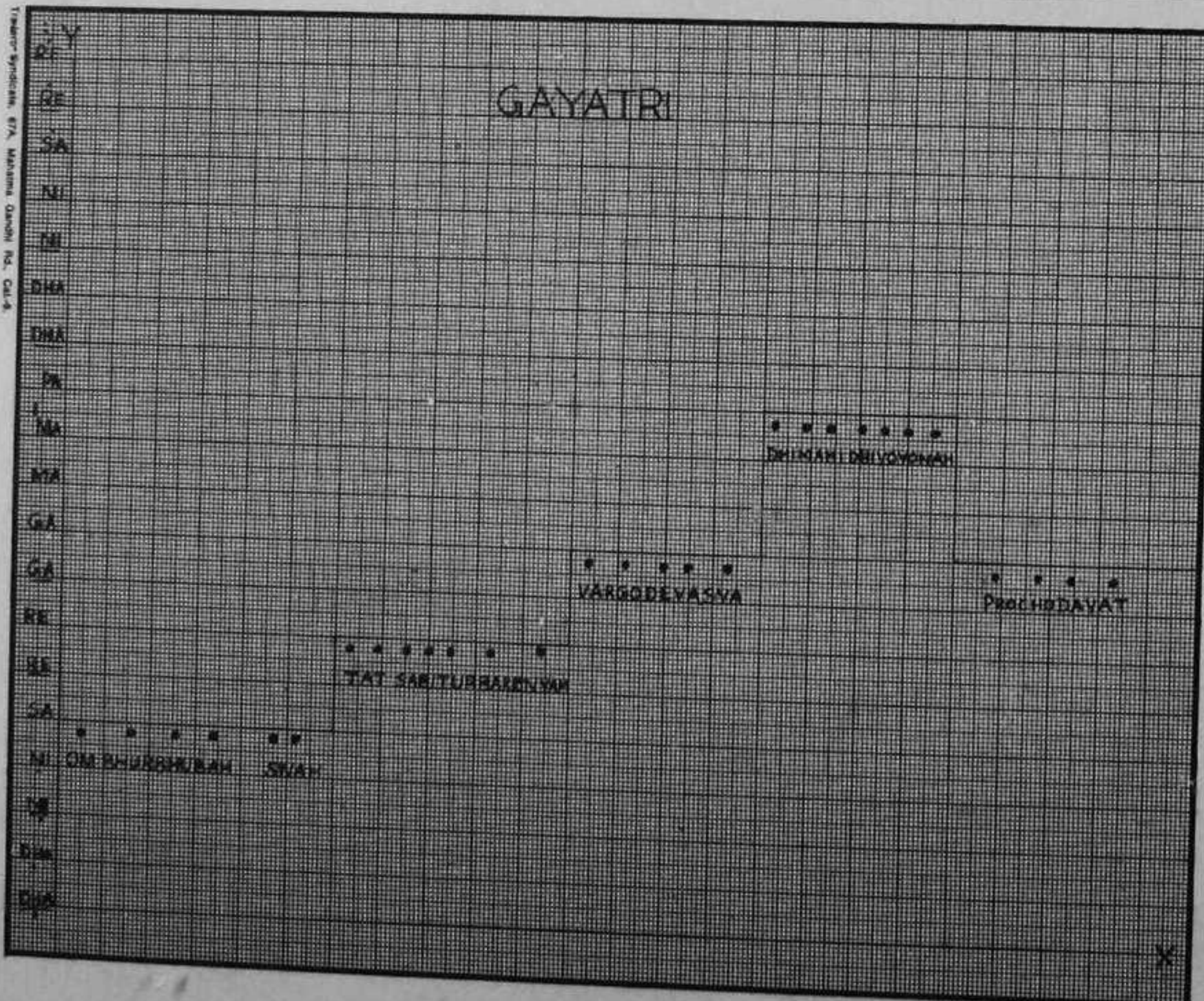
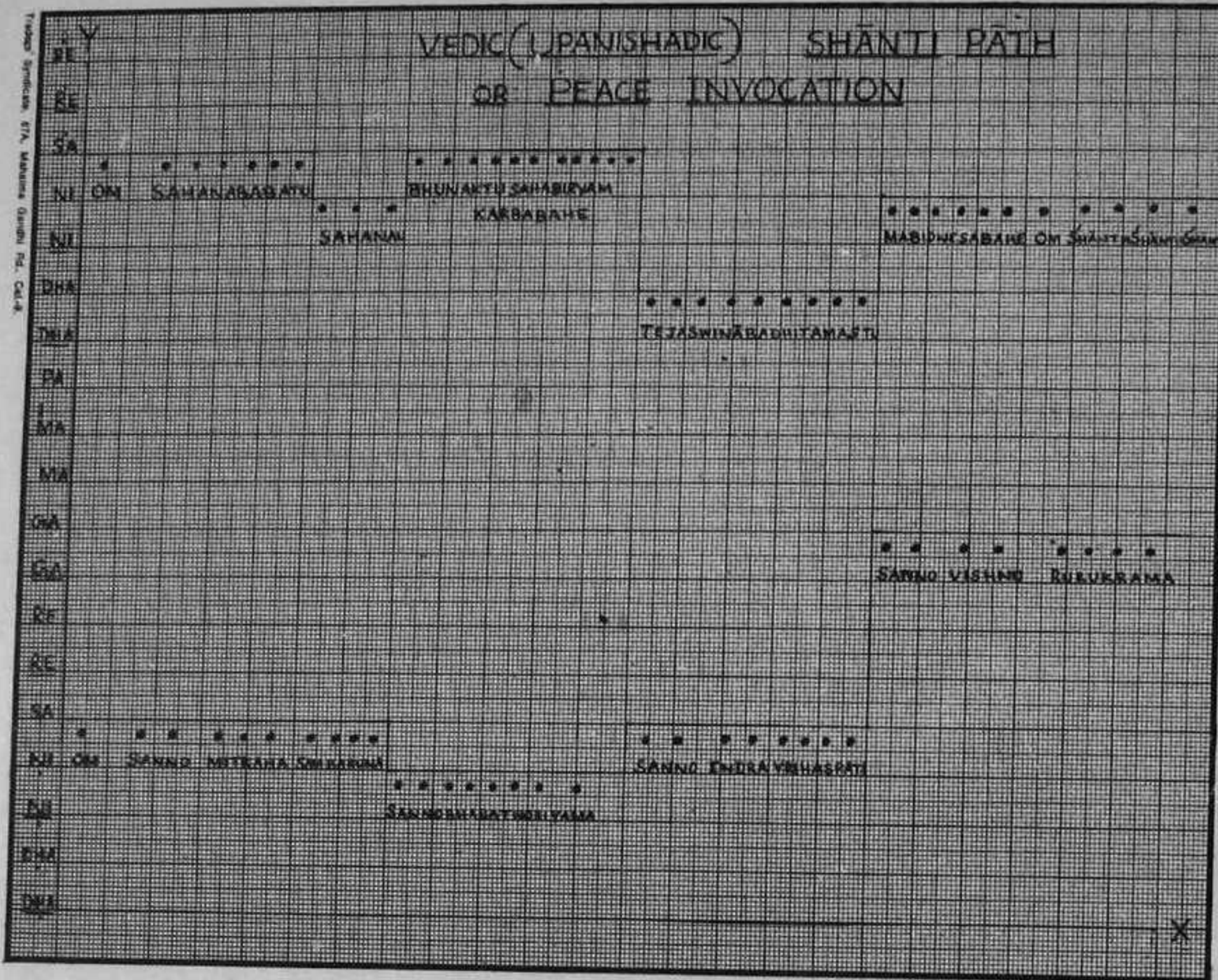
Gāndharva, as the word suggests, referred in general to any activity connected with the Gandharva-s, a class of gods much given to singing and dancing. In particular, as we see in ancient works on music, dramaturgy, etc., the term Gāndharva referred to music. And, in the sense of music, Gāndharva included merely tonal forms, the syllabic forms proper to the *avanaddha vādyā-s* or drums falling outside its scope.

All early scholars like Bharata, Vishākhila (as can be gathered from Abhinavagupta's commentary on Bharata's *Nāṭya Shāstra*) and Dattila have conceived of Gāndharva as a compound of *svara* (tonal structure), *tāla* (time-measure) and *pada* (verbal text) (*N.S.* 28,11 and *A.B.* on it; *Datt.* 3). Defined as a *svara-tāla-pada* structure, Gāndharva includes melodic forms of all kinds, but the term Gāndharva was especially applied to certain sacred forms which were performed with ritualistic adherence to rules, in contrast to which secular forms performed for entertainment were referred to as *Gāna*. Dattila, in his treatises on Gāndharva, deals with the sacred forms alone. And later, Abhinavagupta clearly brings out the difference between Gāndharva and *Gāna*. Shārngadeva following him, classifies the melodic forms he describes, under the heads Gāndharva and *Gāna*.

Gandharva is spoken of as that music which is performed in the worship of gods; it is sacred, well regulated (*niyata*) and productive of the highest good. Dr. Mukund Lath, who has made a lucid and exhaustive analysis of the concept of Gāndharva in "A Study of Dattilam", defines it as "a corpus of music firmly stabilized through meticulously defined rules and regulations formulated as decrees and injunctions which were imperative and binding." (p. 61). *Gāna*, on the other hand, was not so rigidly bound by rules; since *Gāna* was meant for entertainment, it was moulded by the taste of the public for which it was performed. The music performed in the course of *Nāṭya* was thus termed *Gāna* by Abhinavagupta. Shārngadeva considers the *prabandha-s* and other melodic constituents of the *Deshi Sangita* of his time as *Gāna*.

The *phala* or reward accruing from the performance of Gāndharva is different from that attached to *Gāna*. While the performance of *Gāna* chiefly results in the pleasure of the audience, the performance of Gāndharva chiefly benefits the performer himself. The nature of the reward attached to Gāndharva is *adrshṭa* (unseen or in the hereafter), while the reward of *Gāna* is *drshṭa* (within sight or immediate). *Adrshṭa phala* refers not to material benefit but to the attainment of the highest good (*shreyas*).

Among the various musical forms described in ancient Sanskrit works,



the following come within the scope of Gāndharva: (1) The seven *gitaka*-s: *madraka*, *aparāntaka*, *ullopyaka*, *prakari*, *ovenaka*, *rovindaka* and *uttara*; (2) the *āsārīta gitaka*; (3) the *vardhamāna gitaka*; (4) the *chandaka gitaka*; (5) the *pānikā gitaka*; (6) the *rk gitaka*; (7) the *gāthā gitaka*; (8) the *sāma gitaka*; (9) the *nirgīta*-s; (10) the *jāti-gīta*-s based on the *jāti*-s *shadji*, etc.; (11) *kapāla gāna* and (12) *kambala gāna*.

I shall here try to present brief sketches of these musical structures. As none of these forms have survived in any practical tradition, I have had to rely entirely on ancient Sanskrit works like the *Nāṭya Shāstra* of Bharata with the commentary *Abhinava Bhāratī*, *Dattilam*, *Bhāratā Bhāshya*, and *Sangīta Ratnākara* of Shārngadeva. *Sangītarāja*, a late work, by Kumbhakarna, has also been of great help. Of the forms listed above, not all have been described by Bharata and Dattila. The *jāti-gīta*, for instance, is not found in the *Nāṭya Shāstra* and *Dattilam*; it is only in the later texts, *Bhāratā Bhāshya* and *Sangīta Ratnākara*, that we find a treatment of *jāti-gīta*-s. While enumerating Gāndharva forms, Abhinava mentions one *brahmagīta* (A.B. on N.S. 31,54) but none of the texts describe this form.

The treatment of the various musical forms, listed above in the Sanskrit works mentioned, is of two types. On the one hand, the *gitaka*-s and *nirgīta*-s are dealt with as specific types of composition, and their structure is presented in the abstract. The *jāti-gīta*-s, on the other hand, are not treated as types of compositions; they are individual songs presented entirely in notation. In the case of *gitaka*-s and *nirgīta*-s, the exact notes to be sung or played are not given, only the kind of melodic phrases which are to be employed are given. Similarly the verbal text is not fixed, only general prescriptions regarding the duration for which the text should consist of meaningless syllables (*shushkākshara*) etc., being given. The general structure of these types of compositions is very thoroughly described, whereas in the case of *jāti-gīta*-s, *kapāla gāna* and *kambala gāna*, only individual examples are presented in notation. These were also types of compositions, no doubt, but probably due to their relatively simple structure, formal analysis could not be carried very far. If one were familiar with the system it might be possible to read the notation and sing these songs, but in the case of the *gitaka*-s, following the injunctions given in the texts, it might be possible to construct compositions which would be identifiable as *madraka*, etc. Having noted this point about the treatment of Gāndharva forms in ancient treatises, we proceed to a description of the forms themselves.

Sapta Gitaka-s

We listed fourteen melodic forms as *gitaka*-s; of these the seven forms, *madraka*, *aparāntaka*, *ullopyaka*, *prakari*, *ovenaka*, *rovindaka*, and *uttara* constitute a distinct group. They are referred to as *saptarupa* (seven forms), *saptagitaka*, etc., and are structurally closer to each other than to any of the remaining seven *gitaka*-s. The description of the seven *gitaka*-s in ancient Sanskrit works can be viewed as a paradigm of structural analysis in music. Every aspect of form is identified, named, classified and a thorough analysis of these songs into their three components, *svara*, *tāla* and *pada*, has been made.

Every *gitaka* consists of sections called *vastu*-s and *anga*-s. Certain *gitaka*-s like *madraka* have one large section, the *vastu*, and very few or no *anga*-s at all. Others like *ovenaka* are divisible into various small *anga*-s which have been given different names like *pāda*, *pratipada*, *veni*, *praveni* and *māshaghāta*. There are also certain concluding sections called *shirshaka* and *anta*. The sections of a *gitaka* are primarily determined as to their *tāla*: they are conceived as durations divisible into so many units, marked by specific actions of the hands. It is in the framework of the *tāla* structure that the melodic phrasing and verbal text are prescribed. The sections conceived of as *tāla* structures are referred to as *tālānga*, and the melody proper to each section is prescribed in terms of *varnānga*-s or melodic units. Since *tāla* provides the basic structure of a *gitaka*, we shall begin our analysis of this form with a survey of its *tāla* aspect.

Tāla

The term *tāla* has to be carefully understood in the context of the *gitaka*-s. *Tāla* stands neither for rhythmic intricacies nor for repeating cycles as it does in our times. *Tāla* is the entire time span of the *gitaka* expressed as so many *kalā*-s. Each section of the *gitaka* is said to be of so many *kalā*-s. The entire time span of the *gitaka* or a section of it is divided into small time units marked by specific actions of the hands, known as *kriyā*-s. There were also standard *tāla* patterns like *chachchatputa* and *panchapāni*, but no such pattern was repeated over the entire duration of the song as, for instance, our Ādi *tāla* is. These *tāla* patterns were prescribed in certain small sections like *shirshaka* and as part of larger sections. The *kriyā*-s executing the *tāla* are of two types, *sashabda* (sounded) and *nishabda* (unsounded) and they have to be rendered strictly in accordance with the rules. *Adrashta phala* is attached to the execution of *tāla* in Gandharva and no lapse is to be tolerated. One must have a clear picture of the Gāndharva *tāla* system in order to grasp the structure of the *gitaka*-s. On the other hand a clearer picture of the *tāla* system emerges only when one has studied the *gitaka*-s.

Svara

Regarding the tonal structure we have said that it is prescribed with reference to the *tāla* framework. Numerous instructions are given on the arrangement of the melodic line in the *tāla* structure. The melodic line of the song is broken up into segments coinciding with the *tāla* sections. The melodic line of the *vastu* is the largest such segment, that of some *anga*-s being much smaller. A melodic segment was referred to as a *vidāri* and the ancients conceived of two types of *vidāri*-s, one coextensive with the entire *vastu* known as *mahati vidāri*, and the other consisting of smaller, melodically complete phrases within a *vastu* or *anga* known as *avāntarā vidāri*. These *avāntarā vidāri*-s occur either singly or in groups of two or more, known as *ekaka*, *vividha* and *vr̥tta* respectively. These melodic units are referred to as *varnānga*-s or melodic limbs. *Vividha* is of four types, *samudga*, *ardha-samudga*, *vivr̥tta* and *dvaigeyaka* and *vr̥tta* is of two types, *avagādha* and *pravr̥tta*. In the description of a *gitaka*, the number and type of *varnānga* to be employed in each section is rigidly prescribed. The concluding note of the melodic segments is also prescribed.

Pada

Pada or verbal text plays the role of expressing the *tāla* and *svara* aspects of the *gitaka*. The texts of these songs should be eulogies addressed to Shiva (*Shivastutau prayojyāni*, S.R. 5, 56a) and for specific durations, passages of meaningless syllables are prescribed in certain *gitaka*-s. A few examples of the verbal texts of *gitaka*-s are found in the *Nāṭya Shāstra* and *Bhārata Bhāshya* but these songs do not have fixed texts; texts apparently could be composed in accordance with the prescribed rules.

The passage made up of meaningless syllables like *jhantum*, *jagatiya* are known as *upohana* and *pratyupohana* and they occur chiefly in the beginning of a section. While *upohana* forms the first part of the first *vastu* of a *gitaka*, *pratyupohana* does the same in the subsequent *vastu*-s. Thus *pratyupohana* is not different in character from *upohana* but different only in its place of occurrence. *Upohana* served as a prelude to the melody of the song. From this short passage one could infer (*upa + ūha*) the melody on which the song was based. It functioned within the framework of *tāla*, almost as an *ālāpa*. The duration of the *upohana* passage is also prescribed.

There are certain features in which all the aspects of the *gitaka*, namely *tāla*, *svara* and *pada*, are involved. They are as follows:

- (1) *Upavartana*: This may be understood as an appendix to a section in which a portion of the text of the section is rendered with the speed doubled.
- (2) *Prastāra* or *Prasvāra*: In this, the concluding portion of the melody of one section is repeated in the first part of the following section.
- (3) *Shākhā-Pratishākhā*: Certain sections are prescribed to be rendered twice with different texts, in which case the first rendering is known as *shākhā* and the second as *pratishākhā*.

These features are also referred to as *anga*-s as they form an integral part of the song and have to be included while composing it.

We shall now take up the *gitaka*-s individually and note the formation of sections in each. Certain *gitaka*-s have three forms, *ekakala*, *dvikala* and *chatushkala*, depending on the structure of the *tāla*.

Madraka

The normal form of *madraka* has three *vastu*-s followed by the concluding *anga shirshaka*. In the *chatushkala* form, the duration of each *vastu* is forty-eight *kalā*-s. *Upohana* is prescribed for the first three *kalā*-s and *pratyupohana* for two, three, or four *kalā*-s in the subsequent *vastu*-s. In the first thirty-two *kalā*-s, the *varnānga* called *vividha* is to be employed and in the remaining sixteen *kalā*-s, *ekaka* is to be used.

Aparāntaka

The *vastu* of *aparāntaka* is of the duration of twenty-four *kalā*-s and there should be five, six or seven *vastu*-s in this song followed by a *shirshaka*. The *vastu*-s are composed in the *shākhā-pratishākhā* form, i.e. with two different verbal texts rendered one after the other. The *anga tālika*, which has

a repetitive text, and *upavartana*, which we have noted above, also figure in this song.

Prakari

Prakari is composed of four or three and a half *vastu*-s, each of the duration of ninety-six *kalā*-s. The *gitaka* concludes with the *anga* called *samharana* which has been likened by some scholars to the *shirshaka* figuring in other *gitaka*-s. (A.B. Vol. IV, p. 256, Ln. 7).

The remaining four *gitaka*-s are composed of various *anga*-s.

Ullopyaka

The chief *anga* of this song is *mātrā* which has a duration of sixteen *kalā*-s. It is divided into two sub-sections called *mukha* and *pratimukha*, which differ from each other in the *varnānga*-s which constitute them. The *mātrā* is followed by the *anga vaihayāsika* which is of twelve *kalā*-s, and the concluding sections, *antāharana* and *anta*.

Ovenaka

Ovenaka is of two types: *dvādashānga*, constituted by twelve *anga*-s and *saptānga*, consisting of seven *anga*-s. The former has the following *anga*-s (1) *pāda*; (2) *pratipāda*; (3) *māshaghāta*; (4) *upavartana*; (5) *sandhi*; (6) *chaturashra*; (7) *vajra*; (8) *sampishtaka*; (9) *veni*; (10) *praveni*; (11) *upapāta*; and (12) *antāharana*. The *saptānga* type has only the following *anga*-s: (1) *pāda*; (2) *pratipāda*; (3) *māshaghāta*; (4) *sandhi*; (5) *chaturashra*; (6) *vajra*; and (7) *antāharana*. *Upavartana* might occur after *māshaghāta* or *sampishtaka*, or after both. It might occur after *praveni* also. Thus when *upavartana* is to be omitted this injunction applies to all the places where it occurs.

Rovindaka and Uttara

These two *gitaka*-s have somewhat similar *anga*-s. While the chief *anga* of *rovindaka* is *pāda*, of ninety-six *kalā*-s, that of *uttara* is *mātrā*, similar to the *mātrā* of *ullopyaka gitaka*. The remaining *anga*-s in both are *sharira* and *shirshaka*. While in the case of *rovindaka* the texts of these two *anga*-s are interspersed with 'a' syllables, this is not so in the case of *uttara*.

Āsārīta and Vardhamāna

Āsārīta and *vardhamāna* have to be taken together; discussion of one is not possible without reference to the other. The structures of these two *gitaka*-s are such that the rendering of one creates the semblance of the other.

Āsārīta is of four types: (1) *kanishtha*; (2) *layāntara*; (3) *madhyama* and (4) *jyeshtha*. *Kanishthāsārīta* has a seventeen *kalā* structure. *Layāntara* means 'of a different *laya*', and *layāntara āsārīta* is *kanishthāsārīta* itself rendered with the *laya* doubled, i.e. with the tempo becoming slower. *Madhyama* and *jyeshthāsārīta*-s are of thirty-three and sixty-five *kalā*-s respectively. All the *āsārīta*-s have *upohana* passages prefixed to them.

Vardhamāna has four segments called *khandikā*-s: (1) *vishālā* of nine *kalā*-s, (2) *sangatā* of eight *kalā*-s, (3) *sunandā* of sixteen *kalā*-s and (4) *sumukhi* of thirty-two *kalā*-s. But *vardhamāna* is not complete with the mere rendering of these *khandikā*-s one after the other. As the name itself suggests,

vardhamāna is a structure which keeps growing and increasing in size. The increase in size comes about through a repetition of the *khandikā*-s in the prescribed manner. And, in the forms created by such a repetition of the *khandikā*-s, a semblance of the various *āsārīta*-s can be noticed. Conversely, in the grouping of the varieties of *āsārīta*, the semblance of the *khandikā*-s of *vardhamāna* is created. There is also a correspondence between the *upohana* passages which precede the *āsārīta*-s and the *khandikā*-s of *vardhamāna*. Because of this structural affinity, these two *gītaka*-s are invariably described together.

Chandaka

This song is said to be sung after the *āsārīta* and *vardhamāna*. It has four sections. The first section, called *sharira*, constitutes the bulk of the song, followed by the *anga*-s, *mukha*, *pratimukha* and *shirshaka*.

Pānikā

Pānikā has a sixty-eight *kalā* structure which is divided into the following sections. *Mukha* and *pratimukha* are of equal duration and total thirty-two *kalā*-s, while *sharira* and *shirshaka* are of twenty-four and twelve *kalā*-s respectively. Nanyadeva speaks of many varieties of *panikā*.

Rk, Gāthā and Sāma

These three *gītaka*-s are structurally similar to each other and distinct from the other *gītaka*-s. The syllabic structure of the verbal texts of these *gītaka*-s should conform to the metres *anushtubh*, etc. The division into sections is different from that obtaining in other *gītaka*-s. The five *bhakti*-s of Vedic *Sāmagāna* and passages of *hin* and *om* syllables constitute the *anga*-s of these *gītaka*-s, with a difference in nomenclature. While the *bhakti*-s of *Sāmagāna* are (1) *prastāva*; (2) *udgītha*; (3) *pratihāra* (4) *upadrava* and (5) *nidhana*, the *anga*-s of these songs are called (1) *udgrāha*; (2) *anudgrāha*; (3) *sambodha*; (4) *dhruvaka* and (5) *ābhoga*. As in Vedic *Sāmagāna*, there are *stobhākshara*-s or meaningless syllables filling up gaps in the *pada* of these songs. But the actual syllables employed are not the *hau*, *ha*, etc., of *Sāmagāna*, but are the *ghan*, *tum*, etc. which occur as *upohana* in the other *gītaka*-s. It is quite likely that *murchchhanā*-s and *tāna*-s furnished the melodic basis of these three *gītaka*-s, while *jati*-s provided the melody of the other *gītaka*-s (see A.B. Vol. IV, p. 30). The texts sung could be Vedic or Laukika.

Nirgīta-s

Nirgīta, also called *bahirgīta* or *shushka*, is a melodic form consisting of an instrumental part and a vocal part. In the chapter devoted to Purvaranga in his *Nāṭya Shāstra*, Bharata succinctly presents the essential features of *nirgīta*.

धातुभिश्चित्रवीणायां- गुरुलघ्वक्षरान्वितम् ।
वर्णालङ्कारसंयुक्तं प्रयोक्तव्यं बुधैरथ ।
निर्गीतं गीयते यस्मादपदं वर्णयोजनात् ।

(N.S., 5, 42-43 ab.)

Dhātu-s rendered on the *chitrā vina*, long and short syllables, with *varna* and *alamkāra*, comprise *nirgīta*. It is sung with meaningless syllables (*apada*) set to a melody.

Nirgīta is in general *gīta*, or melodic form, consisting of the three elements *svara*, *tāla* and *pada*. It has two aspects: *vadya* or the melody of the *dhātu*-s rendered on the *vinā*-s, and the text of meaningless syllables called *shuskākshara*-s, which is sung. The *dhātu*-s are prescribed in the *vādyā vidhī* and the syllabic arrangement of the sung text is prescribed in the *dhruvā-vidhī* in the description of each *nirgīta*. What makes *nirgīta* a unique form is that the vocal and instrumental parts seem to be two separate and independent structures. It does not seem to be the case that the same melody and text are sung and played on the *vina*-s. We shall now briefly survey the *svara*, *tāla* and *pada* aspects of this form.

Svara

As we have seen, there are two parts in this composition, the *vinā-vadya prayoga* and the *dhruvā prayoga*. The former is the prominent part and is prescribed through the specification of *dhātu*-s. *Dhātu*-s are defined as *svara*-s produced by specific strokes on the *vinā*. (S.R. 6, 125cd). *Dhātu*-s are of four kinds: *vistāra*, *karana*, *āviddha* and *vyanjana*. These four *dhātu*-s reflect various aspects of playing on the instrument. *Vistāra dhātu* indicates the variety created by contrasting high-pitched notes with low-pitched ones. *Karana* and *aviddha dhātu*-s refer to the duration of the notes. *Karana* refers to a pattern predominated by short notes, and *aviddha* refers to a pattern of long notes. *Vyanjana dhātu* involves different ways of employing specific fingers and, therefore, has reference to aspects like volume of the sounds produced.

There is not much information in the ancient works regarding the melodic aspect of the *dhruvā prayoga*, that is the singing of *shuskākshara*-s. In some *nirgīta*-s the *vidāri* divisions which were seen in the context of the *gītaka*-s are prescribed.

Pada

The *pada* aspect also has to be considered individually for the *vādyā* and *dhruvā prayoga*-s. The metrical patterns created by the rendering of *dhātu*-s on the *vina*-s would constitute the *pada* of the *vādyā prayoga*. *Āviddha* and *karana dhātu*-s are defined as *guru* and *laghu* patterns. But no specific metrical pattern has been prescribed for the *vādyā* aspect of this composition. On the other hand, a specific metrical pattern is prescribed for the sung text of *shuskākshara*-s. The meaningless words *ghan*, *tum*, *ka*, *ta*, etc. are to be arranged so as to conform to a specific order of long and short (*guru* and *laghu*) syllables. In the *Nāṭya Shāstra*, not only is the syllabic pattern given, but also the actual *shuskākshara* passages sung, after the description of each *nirgīta*.

Tāla

The *nirgīta*-s are governed by the same *tāla* system as the *gītaka*-s.

The compositions are not set to a repeating cycle of beats as in our time, but the entire composition is matched to a time span made up of segments like *chachchatputa*, and *chachaputa*. The *tāla* prescription in the *nirgīta-s* is observed to be with reference to the *dhruvā prayoga*, the melody of the *vinā* probably not conforming to *tāla* divisions.

Nirgīta-s are also divided into sections but these are not defined by *tāla* as in the *gītaka-s*. The sections are defined as consisting of so many syllables, and the syllabic arrangement of each section is given in the *dhruvā-vidhi*.

There are eight varieties of *nirgīta*: (1) *āshrāvanā*, (2) *ārambha*, (3) *vaktrapani*, (4) *sankhotanā*, (5) *parighattanā*, (6) *mārgāsārīta*, (7) *līlākṛta*, and (8) the three *āsārīta-s*, *jyeshtha*, *madhya* and *kanishtha*.

These types differ on the basis of the *vādyā vidhi*, *dhruvā vidhi* and *tāla* prescription. However, the last two, *līlākṛta* and *āsārīta*, have not been prescribed a specific *vādyā vidhi* or *dhruvā vidhi*. These are basically *gītaka-s* which have been adapted as instrumental forms. These two *nirgīta-s* have a special feature. The composition is rendered twice, the first time with a *shuskā-kshara* text, and the second time with a meaningful text.

Jāti-gīta-s

Jāti-gīta-s are the songs presented along with the description of the *jāti-s*, in the *Bhārata Bhāshyā* and *Sangīta Ratnākara*. In early works like the *Nāṭya Shāstra* and *Dattilam* there is no reference to songs illustrating the *jāti-s*. Only the characteristics *graha*, *amsha*, etc., of *jāti-s* are delineated in these texts. Later, songs embodying *jāti* melodies seem to have been composed and these are distinguished from the *jāti-s* themselves by Abhinava thus: while the *jāti-s* have a *svara* form, the *jāti-gītā-s* have a *gāndharva* (*svara-tāla-pada*) form (A.B. Vol. IV, p. 181, Ln. 12, 13).

A *jāti-gīta* presented after the description of a *jāti* does not seem to represent the entire *jāti*. Each *jāti*, *shādji*, etc. seems to have been a group of melodies sharing certain common *lakshana-s* and differing in others, and not a single melody. Thus the example presented at the end of each *jāti* seems to be based on one of its melodies, perhaps the principal one. For instance, the *gīta* based on *shādji jāti* is representative of the *shuddha* variety of the *jāti*.

In comparison with the *gītaka-s* and *nirgīta-s*, which exhibit a complex sectional organization, *jāti-gīta-s* seem to have been simple songs with no marked divisions or refrain. No repetition of any part seems to have been done. Repetition came in only when the entire song was rendered in a different *mārga*, i.e. a different time span. The structure of *jāti-gīta-s* can be analysed in terms of *svara*, *tāla* and *pada*.

Svara

The *svara* aspect of *jāti-gīta-s* exhibits the characteristics of the *jāti-s* to which they pertain. Thus the melodic structure of *shādji jāti-gīta* fully demonstrates the contours and movement of this *jāti*. The ten or thirteen *lakshana-s*

of a *jāti*, *amsha*, *nyāsa*, etc., are exhibited in the song based on it. This is clearly seen in the *prastāra* or the presentation of the song in notation. Further, in certain texts we find the prescription of a *murchchhanā* for each *jāti*. It is not clear why this prescription was made; probably it was aimed at pointing out the lowest note in the *mandra* region to which the melodic movement in the song could descend.

Tāla

The *tāla* organisation of the *jāti-gīta-s* is not as complex as that of the *gītaka-s* and *nirgīta-s*. We do not come across special *tāla* structures constituting sections in these songs. Instead, we come across the notion of a *tāla* cycle, i.e. the repetition of a short *tāla* structure throughout the span of the composition. Further the *tāla* is executed not by the *kriyā-s*, *āvāpa*, *nishkrāma* etc., as in the *gītaka-s*, but a different set of *kriyā-s* called *mārgakalā-s* is employed.

Further, the *gīti-s*, *māgadhi*, *sambhāvita*, *prthulā*, etc., pertaining to *tāla* are prescribed in these songs. The *gīti-s* are certain variations in the *laya* (the duration between two *kriyā-s* of *tāla*) brought about by the introduction of the *mārgakalā-s*, *dhruvakā*, *sarpini*, etc.

Pada

The *pada* aspect of the *jāti-gīta-s* is also fairly simple. The text consists of *stuti pada-s* addressed to Shiva. Although metrically composed verses form the texts of these songs, the metrical structure is ignored in the song form. We do not come across *upohana* passages in these songs. The *gīti-s māgadhi*, etc. relating to *pada* are employed in these songs. These *gīti-s* involve variations in the *laya* of the text, i.e. the duration between syllables.

Eighteen *jāti-gīta-s* are available in notation. They are based on the eighteen *jāti-s*: *shādji*, *ārshabhi*, *gāndhāri*, *madhyamā*, *panchami*, *dhaivati*, *naishādi*, *shadjakaishiki*, *shadjodichyavā*, *shadja-madhyā*, *gāndhārodichyavā*, *raktagāndhāri*, *kaishiki*, *madhyamodichyavā*, *kārmārāvi*, *gāndhārapanchami*, *āndhri* and *nandayanti*.

Kapālagāna-s

Kapālagāna-s are simple songs like the *jāti-gīta-s* without any sectional organization. They are based on melodic structures called *kapāla-s*.

Kapāla-s are structures derived from the *shuddhā jāti-s*. Seven *kapāla-s* are derived from the seven *shuddhā jāti-s*, *shādji*, *ārshabhi*, *gāndhāri*, *madhyama*, *panchami*, *dhaivati* and *naishādi*. Seven *kapālagāna-s* based on these have been mentioned in the *Sangīta Ratnākara*. The *kapāla-s* closely resemble the *grāmarāga-s* which are also derivative of the *shuddhā jāti-s*. In fact Nanyadeva states that the *kapālagāna-s* should be sung in the corresponding *grāmarāga-s* themselves (B.B. 6, 536).

Tāla

The *tāla* structure of *kapālagāna-s* seems to have been of thirteen *kalā* duration originally, but later seems to have been of eight, nine or twelve

kalā-s. However, no specific tāla pattern like *chachachatputa* has been prescribed for these songs.

Pada

The texts are all in praise of Shiva, abounding in descriptions of the *kapāla* adorned form of Shiva. Probably the texts originated in the cult of Shiva worship practised by *kāpālika-s* or *kāpāla-s*, who adorn themselves with garlands of human skulls. Some of the texts are interspersed with *stobhā-kshara-s* as in the *rk*, *gāthā* and *sāma gitaka-s*.

Kambalagāna

Like *kapālagāna-s*, *kambalagāna-s* are based on derivatives of *jāti-s* referred to as *kambala*. *Kambala-s* are said to be derived from *Panchami jāti*. They differ from one another with respect to *alpatva* and *bahutva* of *svara-s*. The *kambala* songs are similar in structure to the *kapālagāna-s*.

Conclusion

I have tried to present a very brief sketch of the various musical forms constituting *Gāndharva*. It is difficult to establish a historical link between one form and another, that is to state that any of these developed from any other. On the other hand, the different forms seem to have belonged to different traditions and to have had independent origins. The *jāti-gīta-s*, for instance, do not seem to belong to the same tradition as the *gitaka-s* and *nirgīta-s*. And now they are all, uniformly, extinct. However, a study of these no longer living musical forms is helpful in the structural analysis of the music of our own times.

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In this article the diacritical marks are restricted solely to distinguish *a* from *ā*.

The Children's Film Festival Guidelines for the Future?

Abad Karanjia

The first ever competitive Children's Film Festival of India recently created a mild stir in Bombay, with a contingent of foreign visitors invited to participate in the Jury, the Seminar and simply grace the occasion with their august presence, the other and more laudable list of guests for this occasion being children from all the states of the Republic of India.

Two juries were constituted for this unique competition, one consisting of adults with Satyajit Ray as its chairman and one of children from among the child delegates invited to attend. At the outset a special word of praise for the organisers needs to be recorded here: the idea of inviting children from all over India, caring for them and entertaining them—for which the Maharashtra Tourism Development Corporation deserves special kudos—and, in a small way, instilling a feeling of Indianness and national integration, at the very grass roots, in the young and impressionable, the citizens of tomorrow.

This splendid innovative idea deserves to be developed and expanded even if it means a drastic reduction of delegates and guests from abroad. More and more children, perhaps even a number of them from among the have-nots of a city slum, should be invited on future occasions. Such a festival is meant for them and together in joy the young will some day be able to stand shoulder to shoulder in adversity, knowing no linguistic or state barriers. And then why not children from abroad to widen horizons all round?

Genesis

To organise such a festival it was hardly necessary to send emissaries abroad at great cost from a strictly limited budget, when the Consulates and Commissions could have been co-opted for the purpose of procuring the films for both competition and retrospective programmes. In all fairness it cannot be denied that the response in the form of entries was far from overwhelming, the quantity a thin trickle where there should have been a flood and the quality disappointingly below average, indeed in some cases both unsuitable for children and festival participation. Another, more embarrassing, side-effect that surfaced from these peregrinations was the confusion created by arbitrary invitations being extended, both to people and products, which resulted in problems for those required to make the final selections of what was suitable and what was not.

One glaring fact stood out almost immediately when the Preview Committee started functioning and that was the very vague definition of

what constituted a children's film. A film in which one or more children play important roles does not automatically make it a film for children and a film with only adults in it can very well qualify as a children's film by virtue of its theme and treatment. An urgent and immediate off-shoot of this festival and this particular aspect of the films it dealt with would be the laying down of clean-cut outlines of what in essence constitutes a children's film, what criteria of subject, treatment and overall impact should be followed in the selections and the demarcation of different categories in some detail. These decisions would then become guidelines for entries that can be deemed acceptable and thus simplify the process of selection.

Entries

Various and conflicting figures have been announced regarding the total number of films entered in the Festival. A high-powered preview panel, weighed down by prestigious names, finally boiled down to a quartette of dedicated ones, who in the final analysis were responsible for the seventeen feature films and an equal number of shorts entered for competition. Nineteen countries of the world, including India, were represented which immediately reveals the extremely unsatisfactory level of international participation, all the foreign junkets notwithstanding. From the point of view of quality, Japan sent three of the best films, two of which *The Glass Rabbit*, a feature film, and *Thumbelina*, an animated short feature, won awards. *The Glass Rabbit* is a war film. Its heroine is a teenage girl who comes through

From *Thumbelina*



the holocaust of World War II and the bombing of Hiroshima and Nagasaki with an indomitable will to survive intact, and inspires her older, more resigned, brother to pursue her dream of rebuilding their dead father's glass factory. *Thumbelina* is an artist's eye-view of the fairy tale about this miniscule little girl's love story and search for the Prince of Tulip Land. It is a pastel-shaded piece of perfection with enchanting visuals and a gentle moral about the fellowship among the humbler members of the animal world and an appreciation of their worth.

Iran's *Summer Vacation*, an award winner, and Argentina's *Para Que El Sol No Se Apaque* (*The Sun Should Never Die*) were two entries which were unsubtitled, undubbed but so lucid in narrative that they deserved whole-hearted acceptance and received it. *Summer Vacation* tells (without need of translating its dialogue) of a bunch of school boys who soon tire of games and pranks and try their hand at earning pocket money. Their leader, attracted by a pretty young visitor, is inspired to improve himself and, finding a helpful adult, is not averse to commuting along with his mentor to perfect his studies. It is a wholly believable and heartwarming exploration of youngsters on the threshold of life.

The Argentinian film was about a small shoe-shine boy who becomes fascinated by an itinerant puppeteer, tags along, is accepted and develops into the old man's mainstay until an accident threatens to put an end to the puppet shows. The countryside captured in this film makes a beautiful setting for the enduring relationship that grows between man and boy. And both pictures had the exceptional virtue of a matter-of-fact and simple approach.

European Entries

Another very touching and beautifully photographed film which developed a similar relationship was the Czechoslovak feature *Under the Badger Rock*, in which an alienated game warden reluctantly undertakes the care of his convalescent grandson and passes on his love and understanding of nature and wild life to the little boy.

A Day with the Wind, from the Federal Republic of Germany, won Kurt Lorenz a special diploma for his photography. The film was a rather sad story of a lad in search of a mate for his pet rabbit. Beneath the surface theme lay sharp social comments about presentday life, beginning with the lad's lack of parental love and care and spotlighting the different attitudes of the great variety of adults he meets as he spends this day with the wind.

Yugoslavia's *Bosko Buha* (*Count on us*) is a straightforward war story, terse and unsentimental in narration. It describes the exploits of children, who have been rendered orphans and homeless, and fight and die alongside the Partisans. With all the foolhardiness of youth, these courageous children contribute to the ultimate victory, achieve understanding but do not live to benefit by it. A moving story, focussing on the sufferings of innocents, it has a message for youth everywhere: remain prepared for



From Bosko Buha

future confrontations. This story of children who are too small to be soldiers but big enough to be heroes is an object lesson against complacency.

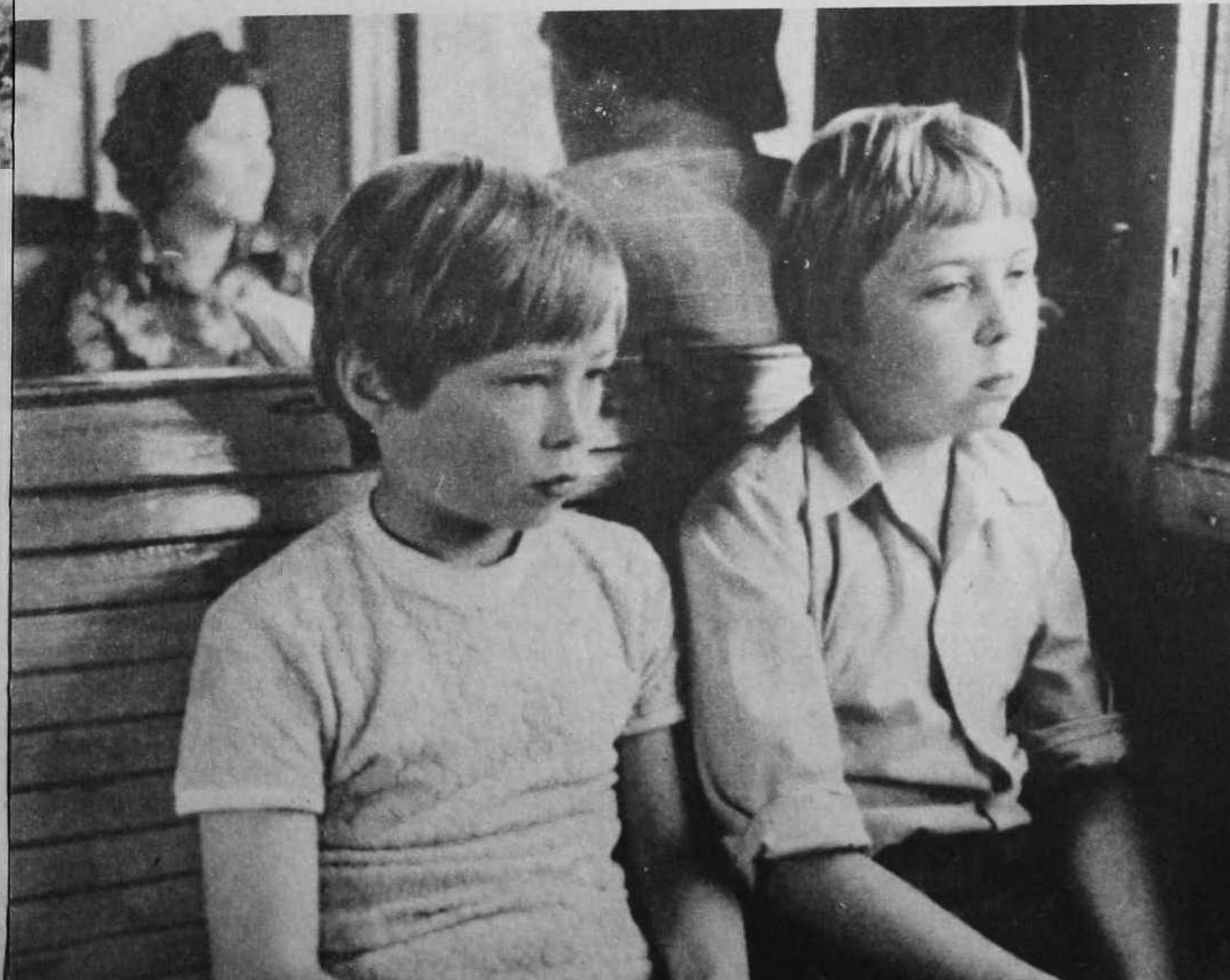
Blending entertainment with a lesson in social awareness and a love for animals, *Nuki's Adventures* won the Adult Jury's award as the best film in the four-to-seven year category. It was 'a truly enjoyable romp, the hero being a monkey who runs away, is found and befriended by different people during his adventures and finally repatriated to its original owner. Called *Bandar Aur Bachche* in Hindi and beautifully dubbed in that language, Nuki's story had the usual subtle lesson imbedded in it that most Russian films need to have: the simplicity of keeping the message to a child's level of intelligence. The hilarious visuals combined to make it a palatable, even a welcome, pill! It also offered a prime example of an eminently suitable children's film, with children, adults and animals in a true-to-life encounter.

From the Netherlands and the German Democratic Republic came the stories of two young boys. The stories were poles apart in content but the audience they were aimed at could perhaps easily identify itself with them. *Martin and the Magician* from the Netherlands was a rather mixed up yet pleasant story of a boy, who is not very good at his studies, who

is at odds with his father, but more attached to his grandfather. When chosen to play the boy-hero in a fairy tale being filmed in the neighbourhood, Martin and his grandfather both try their hands at acting, and with mixed results. There is a genuine magician and his kidnapped apprentice to complicate the story and reduce its potential as an out-and-out comedy because of the oblique references to the generation gap and similar problems. Bart Gabrielse who played Martin was the youngest delegate present at the Festival and carried his stardom with refreshing modesty. The film also won a prize from the Children's Jury.

Ottokar, the World Reformer from the German Democratic Republic, on the other hand, was a story about an independent-minded lad whose zeal for righting wrongs and lending a helping hand makes him a very misunderstood and unhappy little fellow. Perhaps, *Ottokar's* story carried a message more loud and clear for adults than for his contemporaries though they, too, had much to learn from a boy with so active and aware a social conscience. Whichever way one viewed it, it was a pleasure to have made Otto's acquaintance.

From Nuki's Adventures



Animation and Adventure

Belgium's *Tin Tin in the Land of Sharks* was an animated cartoon feature with the hero in pursuit of bad guys who are involved in robbing art treasures. A negligible effort on the whole.

From U.S.A. came a compilation of cartoons in which the cheeky rabbit Bugs Bunny has starred. *Bugs Bunny/The Road Runner* strings together a dozen episodes (in which these two characters feature) in celebration of Bugs' fortieth anniversary and the International Year of the Child. *The Road Runner* finale carried to a traumatic degree the crazy bird's antics and the violent attempts of his enemy, Wile E. Coyote, to destroy it. All of which just goes to show that even a good idea, the victory of the underdog over the oppressor, is liable to misfire.

U.K.'s *Electric Eskimo* and *Deep Waters* were well-made little entertainers, the former about an Eskimo who is saved from evil hands by two friendly children with some delightful special effects to add to the fun of the story. *Deep Waters* had a brother and sister getting involved with smugglers who traffic in illegal immigrants; the Indians are shown up in a good light when they risk deportation to help save the youngsters.

Who are the DeBolts? was a documentary of feature length which heart-warmingly told the true story of an American family which had adopted several handicapped children. Its members are a living lesson in multi-racial harmony. Their one criterion in life is extending a loving hand for a child in need of a home, whatever his colour, creed or physical defects.

Indian Entries

A glut of bad to mediocre films were entered from India, a complete unawareness of what a children's film should be being their common denominator. One unsuitable and controversial film was a Hindi entry based on a stage play called *Hangama Bombay Ishtyle*, regrettably a film sponsored by the Children's Film Society! This pathetic parody, supposed to deal with underworld activities in Bombay, has at its centre five children engaged in pickpocketing and on the periphery are goondas, female hooch den keepers and kidnapers. Involved in a censor certificate battle earlier, this is one production the Children's Film Society would be well advised to disown. It was not included for competition.

Sabuj Deeper Raja (*King of the Green Island*) in Bengali and *Dangayeddu Makkalu* (*The Rebel Boy*) in Kannada were the two Indian entries. The former is about a youngster involved with smugglers; the latter about children who run away from an orphanage to complain to their patron about the warden's mismanagement and get involved with the usual gang of smugglers and kidnapers before they complete their mission.

This tendency to include all the ingredients of the popular feature film damaged this particular effort in that it lost its little heroine an award because the inordinate length of the narrative rendered her truly touching characterisation uneven.



From Sabuj Deeper Raja

Raja Rani ko Chaiye Paseena was another Indian effort. Done in the *tamasha* style, with a complete cast of children, performers and audience, it spotlighted certain social evils as the royal couple pursued a futile search for honest sweat to make the conception of a child possible—an idea that somehow failed to appeal!

Ganga Bhavani was yet another Children's Film Society production. It was well made, well acted and held one's attention but unfortunately once again it had smugglers, this time of historical artefacts. Why cannot children pursue their own childish occupations? And can entertainment be derived simply from adult wrong-doers being outwitted by innocent youngsters?

Short Films

A variety of shorts was sent for the competition, the technical expertise of the American, English and Japanese being outstanding and impressive. India sent outright documentaries; the German Democratic Republic, Hungary, Czechoslovakia, Iran, Belgium and Finland were represented

by good examples. The Finnish short *I've Got a Tiger*, which is about learning to live harmoniously in an urban society, won its young lady creator a special award.

An outstanding documentary which deserves the widest possible exposure is *Savanna Balance*, an entry from U.K., made by an Indian doctor now resident in London. The ecological message of this short, with its enchanting African locales, drives home the necessity of weaning the public away from articles made from the skins and tusks of the threatened animals. This will provide a respite of two or three decades for the species facing extinction to be replenished and survive.

Two Australian home-made movies managed to qualify, only as being singular entries although totally lacking in interest, in technique and merit of narration. Sri Lanka's *World of the Child*, an unimpressive documentary meant for erring adults rather than children, was accepted because it, too, was the only entry. The Belgian entry, *Children Behind Barbed Wire*, is a pictorial record of the atrocities perpetrated against children, especial-

From Ganga Bhavani



ly Jewish children, by the Nazis under Hitler. This was an outstanding example of a wrong subject being entered for such a festival; its message was for adults although it dealt with the sufferings of children.

Austria's sole entry was a similar misfit, not for its portrayal of any horrors but for its message, meant for more mature audiences. *The Memorable Pilgrimage of the Emperor Kanga Moosa* was a beautifully photographed documentary-style feature; it was deemed fit for children everywhere because the narrator recites the Emperor's exploits to an audience of children!

The Awards

The Children's Jury gave three awards to the pictures they considered best in order of merit. In choosing Japan's *The Glass Rabbit*, G.D.R.'s *Ottokar, the World Reformer* and *Martin and the Magician*, the Jury showed very mature and exceptionally good taste in their choice of entertainment.

The Adult Jury's terms of reference being "The Best Film for Children", the result clearly indicated the adult mind sitting in judgement. They did not award the top prize to any film in the older, eight-to-fifteen age group and *Nuki's Adventures* was their choice for the younger group. The technical awards went to Japan's *The Glass Rabbit* for music and *Thumbelina* for animation. Yugoslavia's *Bronco Baner* was deemed Best Director for *Bosko Buha* and Marko Nikolie, Best Actor in the role of Bosko, and Fariba Daondi of Iran as Best Child Actress in *Summer Vacation*.

There is much to learn in retrospect from the evaluation not only of the entries received, but their selection for awards by the two separate juries, that of the children and of the adults. One cannot but applaud the judgement of the youngsters in the choice they made. Hopefully, there will be many, many more such festivals for the entertainment and edification of our children. It is ridiculous to celebrate "A Year of the Child" when every year of every decade and century rightfully belongs to the child, the inheritor of the future.

The Children's Film Society, working against many odds and breaking new ground at every stop, achieved a moderate success, probably not even that, financially. It can, however, earn much more in national and international goodwill and co-operation in its future endeavours if it will learn from this initial effort, avoid repeating its errors, ruthlessly chop off deadwood, conserve and wisely deploy its resources and adhere to deeds rather than words, to open up a wonderland of healthy entertainment for those, the most underprivileged amongst us—our children.

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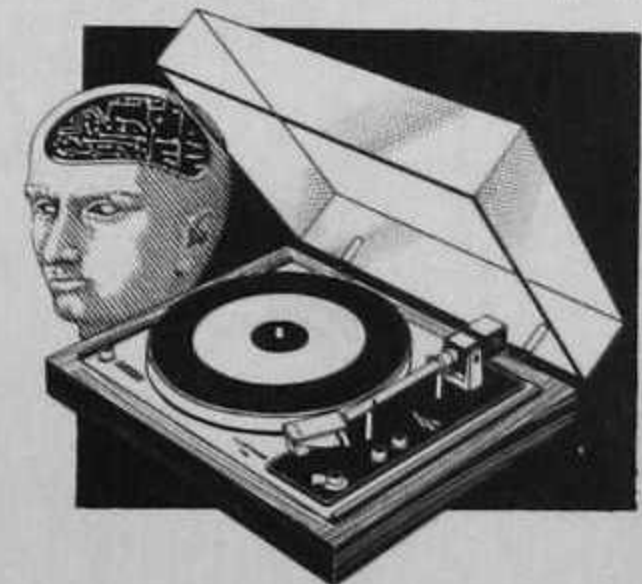
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South Asian Festival of Culture, December 8-13, 1979, New Delhi

The South Asian Festival of Culture, organised in the Kamani Auditorium, New Delhi from December 8-13, 1979 was sponsored by the Society of the Friends of the National Gallery of Modern Art in collaboration with the National Gallery of Modern Art and the Indian Council for Cultural Relations. Seven countries — Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan and Sri Lanka — participated in the Festival.

The performances presented by the participating countries enabled experts and the public to get acquainted with the artistic manifestations in this area. The two-day workshop contributed to a closer study and a more critical evaluation of these forms.

Sabina Yasmin, the popular singer from Bangladesh, communicated through her songs the full range of the folk music of the region.

Bhutan was represented by its mask dances, enacting the triumph of good over evil. The origins of these dances, usually performed in monasteries or the royal court, are traced to the eighth century A.D. when Buddhism was introduced in Bhutan.

The Manganiars and Langas rendered vigorous folk songs from the desert regions of Rajasthan. The Jogoi' Marup Troupe presented the Lai Haroba dance, a precursor of the Manipur style. The stylised art of Kathakali was represented by the well-known episode, *Kalyanasugandhak*; Durga Lal, blending the Jaipur and Lucknow styles of Kathak, demonstrated the verve and precision of this style. These performances represented the various facets of Indian art.

From Pakistan, there was Iqbal Bano, who excels in *geet*, *ghazal*, and *thumri*; Khameeso Khan, one of the leading players of *alghoza*, the double-reed wind instrument of Sind; and Munir Sarhaddi who plays the *sarinda*, an improved version of the *rabab*.

The dance-forms of Sri Lanka, with their beautiful costumes, with the highly sophisticated movements harmonising with the rhythm of the drums and cymbals, offered a glimpse into the country's rich heritage.

Nepal's folk dances included the *Gurung*, with its emphasis on valour and the *Jhankari*, with exorcism for its core.

During the workshop, the first day's discussions revolved around *Dance traditions and movement techniques*. Two viewpoints were expressed:



Mask (Bhutan), 13'' height, girth 19½''



Mask dance, Sri Lanka

traditional forms should be preserved in their purity; they should be transformed to suit modern taste. Excerpts from traditional dances from Sri Lanka, Nepal and Bhutan were presented during the session.

The second day's session, devoted to *Traditional music forms and their characteristics*, discussed the state of traditional music and its problems in the context of the challenge from urban music. Some of the comments were backed by demonstrations.

The sponsors of the Festival also arranged at Rabindra Bhavan an exhibition of works from five of the participating countries.

On the whole, the Festival served as an excellent forum where artistes from the South Asian countries could demonstrate some of their national dance and musical styles, and watch those of the neighbouring region to seek affinities and departures and to discuss the problems common to all.

Asian Music Rostrum at Baghdad, December 1979.



Created by the International Music Council (UNESCO) in 1954, the International Rostrum of Composers assures an ongoing dissemination of contemporary music through the cooperation of the radio stations of over 30 countries.

The areas of Western, Central, East and South-east Asia are represented in the Asian Music Rostrum, which held its 5th session at Baghdad, Iraq in December, 1979. A total of 77 items, ranging from very short extracts from folk music and dance to extended forms of traditional classical music, had been submitted by broadcasting organisations from ten Asian countries. Twenty of these entries were chosen for promotion by the participating stations, which circulate the recordings internationally free of all charges and rights. These works came from India, Iraq, South Korea, Armenia, Azerbaijan and Vietnam. One of the highly recommended items was a piece played by Lalgudi Jayaraman (violin), accompanied by Karaikudi Mani (mridangam) and submitted by All India Radio.

Every year the Madhya Pradesh Kala Parishad organises a multi-media festival in Bhopal called *Utsav*. (There are altogether seven major festivals being celebrated annually in Madhya Pradesh. Of these the Tansen Samaroha in Gwalior, the Kalidasa Samaroha in Ujjain and the Khajuraho Dance Festival are best known.) 'Utsav'79' was held from December 7 to 14, 1979, and I had the opportunity to attend it on all evenings but the inaugural one.

A large *shamiana*, enclosed by those typically colourful Rajasthani awnings, was erected on one side of the Tagore Theatre in Bhopal. On the inaugural day Kumudini Lakhia presented Kathak, Sulochana Yajurvedi gave a recital of classical music and Imrat Khan of the sitar.

On December 8, the first and second year students of the National School of Drama (NSD) presented two Hindi plays by Bharatendu Harishchandra: *Vidyasundar* and *Andhernagari*. These were directed by B. V. Karanth, who has succeeded E. Alkazi as director of the NSD.

Bharatendu wrote these plays nearly a hundred years ago but their form is surprisingly modern and their satirical impact still fresh. *Vidyasundar* envelops its socio-political satire in the delicate fabric of a romance between Vidya, a princess, and Sundar, a dashing young man. There is much scope for dance and music, as well as for comedy, in the play. Himani Bhatt, a young and pretty student from the NSD, fitted the role of the princess perfectly, while Kartick Awasthi made for an appropriate lover. Hema Sahay stood out among the big cast in the part of Hira Malan, who is instrumental in influencing the course of the youthful romance.

Andhernagari, as its very name suggests, has a sharper satirical edge. Karanth tried to broadbase it on a regional platform, and to introduce cameos not originally conceived by the playwright, but representing the various regional identities. Ratna Pathak, for example, played a Maharashtrian fisherwoman, complete with her characteristic lingo and manner of dealing with her customers. The whole performance included a great deal of ensemble acting, firmly based on folk theatre-oriented choreography.

On the morning of December 9, there was an interesting Poets' Symposium. Young poets such as Vishnu Khare, Malayaj, Arun Kamal and Rajesh Joshi were followed by the veteran scholar-poet Nagarjun. The audience listened to a variety of poetic expression, much of it reflecting radical political thought.

The same evening, Sharafat Husain Khan of the Agra *gharana* presented a ponderous Shuddha Kalyan, with skilled tabla accompaniment by Ishwarlal Mishra. Then followed a scintillating Bharat Natyam and Kuchipudi recital by Mallika Sarabhai. Vijaylakshmi Mohanti was the other danseuse of the evening, her Odissi somewhat handicapped by a plump physique.

On December 10, Omprasad Chaurasia offered a brilliant santur



Kartick Awasthi and Himani Bhatt in *Vidyasundar*

recital. A student of the late Dr. Lalmani Mishra, the young instrumentalist is an Allauddin Khan Fellow, holding one of the fellowships instituted by the Madhya Pradesh Government. The following evening, yet another disciple of Dr. Mishra, namely, Ananda Shankar, presented his 'mod' orchestra and a host of young danseuses whose presence was rather an eyesore. The musical part, however, made for an interesting experiment.

On the choreographic side, Narendra Sharma's ballet also seemed like a half-hearted attempt. It appears that Indian choreographers have yet to resolve some of the problems demanded of ballet, especially that of stylistic purity. Narendra Sharma is a former associate of Uday Shankar. So here again was another failure, stemming from the school of the legendary Uday Shankar, whose art as a choreographer was, perhaps, never subjected to close examination.

Yet another choreographer-cum-ballet artiste to appear in 'Utsav'79' was Astad Deboo. It looked as though he was torn between an oppressively western culture and an Indian ethos. Unfortunately, he could not establish perfect rapport with the audience in the large *shamiana*. As he sweated out his intriguing numbers, one appreciated his earnest efforts which called for utmost sympathy.

Some of the best programmes—all of music—came during the last lap of the eight-day festival. These included a violin recital by M. S. Gopalkrishnan in the Hindustani style, a vocal music recital by Vasant Rao Deshpande and a sitar recital by Nikhil Bannerjee. In the playing of their respective instruments, Gopalkrishnan and Nikhilda gave a powerful demon-

stration of creative versatility. They were ably accompanied on the tabla by Lalji Gokhale and Gopal Ghosh respectively. Bhimsen Joshi also featured in the programme but unwisely cut short his recital just when he was warming up.

'Utsav'79' concluded on the evening of December 14 with the inauguration of an exhibition of M. F. Husain's paintings. He had brought five canvases and a number of graphics and water-colours. He is unmatched in the latter category, his linear configurations and colour schemes being both stylish and ebullient.

One left Bhopal in a state of mild euphoria, after so much that was worth seeing and hearing.

— DNYANESHWAR NADKARNI

Book Reviews

RAMALILA PARAMPARA AUR SHAILIAN by Shrimati Induja Awasthi, Radha Krishan Prakashan, New Delhi, 1979, Rs. 45.00 (*In Hindi*).

Dr. Induja Awasthi's book on *Ramalila* and its varied presentation styles comes at a time when there is a renewed interest in this perennial myth of the Indian sub-continent. The history of the myth can be traced back to pre-Valmiki days. Since then it has captured the minds and hearts of millions of people, both in India and abroad.

It has travelled to different parts of the world and today over five hundred versions of the myth are prevalent in regions ranging from Central Asia, Mongolia, Afghanistan, Iran, Turkey to China, Japan, Indonesia, Thailand, Burma, Sri Lanka and Nepal.

In India, there is a staggering multiplicity of traditions of the story. It takes the form of practically every conceivable literary genre, ranging from epic to dramatic to lyrical. It has poetic and prose versions, written recited and sung forms. It is narrated, dramatised, sculptured, painted and printed. Its extensive geographical range and its varied levels of comprehension, from the religious to the most profane, its manifestation in artistic media and its ethical role in the shaping of the collective ethos of Indian, or for that matter Asian people, is a story yet to be written.

Understandably no one author or group of authors can be expected to do this in a single study despite the many international seminars and festivals which have been held on the subject during the last decade.

The performing arts tradition of the *Ramayana* constitutes an important aspect of this larger canvas. Within it there are innumerable forms, styles and techniques, each demanding an independent critical examination, singly and collectively. The puppet traditions of the *Ramayana* alone could constitute the basis of a multi-national team project. The recitative and ballad forms could be another, the dramatic versions a third, and the singing traditions a fourth. The dance traditions could be a fifth and so on. The particular literary version, or the dramatic genre could hold each of these studies together, either on a regional basis or on the basis of cognate forms.

Dr. Induja Awasthi does well to delimit herself to the *Ramalila* traditions, focussing attention on the Hindi-speaking regions, not excluding for comparison other regional Indian and Asian traditions. She presents a bird's eye view of the origins of the myth, its development and attempts to reconstruct the history of the dramatic dialogue through a careful perusal of literary sources, largely Sanskrit, and a few Pali works. After two brief chapters on the history, she moves straight into her special area of the presentation of the *Ramalila* based on the *Ramacharitamanas* in the Hindi-speaking area. Her study is the result of painstaking field work, where she has observed carefully and recorded faithfully the literary content. The presentation techniques, the costume and coiffure and the religious ritual

or social festivity associated with the *Ramalila* are described in each subsection. She follows an uniformity in her presentation, by first treating the literary base, the departures and innovations, characterisation, presentation techniques; these are followed by descriptive details of costuming and decor.

Amongst the many studies presented in Chapters Three, Four and Five (which comprise the core of the research), the most illuminating are those which dwell upon the Ayodhya *Ramalila* and the famous Ramanagar *Ramalila*. For the first time a systematic account of these *Ramalila*-s has been presented. Carefully she describes the different components of these events which are more comprehensive than mere dramatic spectacles. Light is thrown on the excerpts chosen for a serialised presentation, the time and duration, the factors governing the casting of characters, particularly the *Svarupa*-s (or those who are deified for the duration of the spectacle), the singing, recitation, declamatory techniques, etc. The account of the Ramanagar *Ramalila* is written with especial empathy and the author recreates with feeling this collective gathering where the whole of Ramanagar is transformed into the diverse sets of the episodes of the *Ramalila*. Pertinently she draws attention to a valuable nineteenth century *Ramayana* painting-set in the palace collections.

A comparative study of the paintings and the dramatic spectacle would be an invaluable aid for critically examining the influence of the dramatic spectacle on concepts of space and time in Indian miniature painting and for identifying the changes which may have been brought about in the presentation of *Ramalila* since the nineteenth century. It is hoped that the enlightened ruler of Ramanagar, Raja Vibhuti Prasad Singh, will ensure the publication of this valuable document.

Equally interesting is the author's delineation of the contribution of the pioneer of modern Hindi literature and drama, Bharatendu Harish Chandra, to the dialogues of the *Ramalila*. Most theatre and drama critics who dismiss these collective presentations as folk would do well to remember that many great authors and creative artists have played a pivotal role in shaping the form and style of these presentations. To categorise these forms as folk drama would be to identify only the socio-economic milieu in which they are performed.

Besides these two major presentations, Dr. Induja Awasthi includes many other *Ramalila* forms in different parts of India, particularly Rajasthan and Madhya Pradesh. The duration and the episodes vary, the level of excellence is uneven, but each has its particular flavour. Through these accounts one can identify the areas of commonality in the matter of preliminary rituals, choosing of the *svarupa*-s (young boys under fourteen) and the distinctive choice of events or presentation of particular episodes.

Another part of the study is devoted to the organised *Ramalila mandali*-s, more or less of traditional professionals, who present the *Ramalila* not as an integral part of a total community festival but as a stage presenta-

tion. A vital difference of approach and method of presentation and the choice of character actors distinguishes these from the first group. It is interesting to note that in some areas the two co-exist and may be presented simultaneously in the same city.

The author's descriptions are systematic, clear and what they lack in terse interpretation is made up through a sympathetic narration.

The chapters which follow are brief accounts of the regional *Ramayana* traditions in India and South East Asia. Valuable as reference material, they do not constitute original research or contain critical insights. Father Camille Bulke has given a vivid account of all these in his book *Ramakatha* and there is the excellent study by Dr. V. Raghavan of the *Ramayana* tradition of Greater India.

The appendices include excerpts of the dialogues of the *Ramalila* of Ramanagar, the festivals connected with the Rama theme in Ayodhya *Janakapura dhama*. The last amongst these is a first-hand and warm account of the celebration of Rama's *Vivaha* in *Janakapura dhama*.

Altogether Dr. Induja Awasthi's study is a significant contribution to the critical literature on the dramatic traditions relating to the Rama theme. The author displays a fine sense of organisation and presentation of her material.

—KAPILA VATSYAYAN

TRADITIONS OF INDIAN CLASSICAL DANCE by Mohan Khokar, Clarion Books, Delhi, 1979, Rs. 95.00 (*In English*).

This book appears to be an attempt at encompassing the entire range of Indian dance styles. It is an impressive production, comprising fourteen chapters along with a Prologue and Indices under three heads.

The first three chapters (*In the Beginning, Dancing Divinities and Down the Centuries*) concentrate on the origins of the dance, citing the usual legends associated with its inception, the various texts dealing with its exposition and its historical development. Literary sources, inscriptions, the observations of foreign travellers are all mentioned to present as comprehensive a picture as possible. But the very range of this historical material precludes a detailed analysis and the author himself confesses that the earlier part of the chapter *Down the Centuries* is 'at best a scrappy outline indicating key milestones in the evolution and development of Indian art' (p. 31).

The historical background is explained in a lucid and interesting manner. But one wonders whether it was at all advisable to devote almost one-fourth of the book to historical and source material. In fact, a scholar

like Mohan Khokar could have planned two volumes to do justice to his knowledge of the subject.

In Chapter Four, while discussing the basic vocabulary of dance, the author has defined the various technical terms used in dance. He sums up in neat sentences the difference between *tandava* and *lasya*; the concepts underlying *angahara-s* and *karana-s*; the role of *abhinaya*, 'the element of communication and projection in classical dance'; the language of *hasta-s* which 'provides the dancer with a veritable lexicon, through which he can express practically anything'; the experience of *rasa* resulting 'from the harmonious union and interaction of *bhava-s*... which are for the most part emotional and intellectual sensibilities that lie dormant within a person and that are responsive to aesthetic stimuli'.

The aspect of emotion and its expression in dance in the theme of *nayak* and *nayika* is also discussed at length. The author rightly explains that '*nayak-s* and *nayika-s* are not specific characters, or even character types. They simply represent characters in different emotional states'.

The writing is clear and accurate but the reader would have had a better understanding of a concept like *karana* and *angahara* had the verbal definition been illustrated and re-inforced by a picturization of a whole movement in sequential order. This problem is, however, not restricted to this book alone but confronts all works on dance.

The origins and development of each dance style and its off-shoots are described in the subsequent nine chapters. But there is no mention (in the body of the text) of some of the leading exponents of this form. For instance, the section on *Bharat Natyam* contains no reference to Balasaraswati though her picture is included among the three photographs of the exponents of this form. And since her name does not appear in the text, it does not feature in the Index either. Mention of the leading exponents of a style is absolutely essential because an acquaintance with the form is likely to begin with the performance of an exponent rather than through a study of the historical origins of the form. That is why any description of the evolution of a style is incomplete without a comment on how it is presented and interpreted today by its eminent practitioners.

This omission appears particularly strange in the light of the contents of the last chapter, *The Free Dance*. This chapter includes the names and experiments of several dancers of far less stature than the leading exponents of classical dance. How can these references to them be defended when the author in the last sentence of this chapter himself admits that their activities are 'rudderless'?

The indices are very useful because they are listed under various subject heads. But once again the omission in the text of the names of various leading exponents of the classical styles results in the absurdity of Sachin Shankar, Yogendra Desai and Zohra Segal being listed and Balasaraswati, Shambhu Maharaj and Kunju Kurup being left out.

One would have expected in this book the inclusion of better illustrations and photographs from the collection which the author is known to have laboriously built up through the years.

As a compact summary of Indian dance styles, this book should find a place in libraries and the private collections of serious students of the dance.

— MOHANRAO KALLIANPURKAR

SVARA AUR RAGON KE VIKASA MEN VADYON KA YOGADANA by Dr. (Miss) Indrani Chakravarti, Chaukhambha Orientalia, Varanasi, 1979, Rs. 35.00 (*In Hindi*).

This book is the result of the author's research work for her Ph.D. degree of the Banaras Hindu University. It deals with the contribution of musical instruments to the development of *svara* and *raga*. In his book, *Musical Instruments of India*, Dr. B. C. Deva has also defined the contribution of chordophones to the evolution and theory of music. Dr. Chakravarti has presented this topic in full detail. She has made use of almost all of the important works on *Sangitashastra* of the ancient, medieval and modern period for the purpose of bringing out the theoretical aspects of the development of *svara* and *raga* and has supported the results of her study by practical examples. This work is thus a good addition to Indian musicological literature.

The book is divided into two parts: *Svarakhanda* and *Ragakhanda*. The first part has two sections: the first one includes three chapters devoted to theoretical discussion and in the second section, the results arrived at in the theoretical discussion have been supported by examples from the *vina* (in particular) since it is the only instrument which helps one to examine the concept of *svara* in all its details.

Each topic is treated chronologically in two periods: (1) the pre-*Ratnakara* and *Ratnakara* period and (2) the post-*Ratnakara* period, which is further sub-divided into the medieval and modern periods. *Ragakhanda* has three chapters, which deal with *jati-gramaraga-s* etc., *deshiraga-s* and *mela-s* respectively.

In the first chapter of the first section, the topic of consonance and the *grama*-system is discussed. The author points out that the rules of *Gandharva* in regard to the *svara-s* were loosely followed in *gramaraga-s* etc. The rule of 'two consonant notes having equal number of *shruti-s* (*sama-shrutikatva*)' and the rule regarding the use of *sadharana* notes found in *Gandharva* were not accepted in *deshi* music, in which the notes that helped melodic expression were regarded as consonant notes. According to Dr. Chakravarti, this change was due to the introduction of *vina-s* like the

Kinnari having frets and to some extent the *Ekatantri* (the one-stringed *vina*). While discussing the *grama*-system, the establishment of 22 *shruti*-s in the *grama* is explained. She has clarified the distinction between *Gandharva* and *Gana*, and *Marga* and *Deshi*. She points out that in the post-*Ratnakara* period the *Sa*-scale became the principal one. The reason for this was the development of the one-stringed *vina* on which all the notes could be produced and the fretted *vina* like the *Kinnari*. The notes *Sa* and *Pa* of the scale remained unchanged and the remaining five notes had modifications. In place of the *murcchana*-system, which was essential in the case of *vina*-s like the *Mattakokila* of the *Svaramandala*-type, the *mela*-system came into existence. In the second chapter, the concept of *shruti* is discussed in detail and in the third, the concept of *murcchana* is explained. She points out here that the word *samsthana* in the *Brhaddeshi* (pp. 90-91) should be correctly understood as *svasthana*. She has rightly proved that the concept of the 'octave' is not due to any foreign influence as stated by Dr. Brihaspati. She has also with sound arguments disproved his view that the Arabic-Persian *maqam* gave rise to the 'twelve-note *mela*'.

In the second section, the author states that the *Ghoshaka* of Bharata was the *Ekatantri* of the later period. The fretted *vina* was in vogue even before Matanga and the *Kinnari* was the properly developed *vina* of this type. The employment of the frets, their number, the notes that can be had on the *Kinnari* and on the *Rudra-vina* and its varieties are discussed by her in detail. She has tried to clarify the *pakkasarani marga* of Venkatamakhin. She discusses the production of the notes on the strings of *vina* on the basis of the length of the string as given by various scholars like Ahobala, Bhatkhande and others. She is quite correct when she states that the *vainika*-s tune the *vina* on the basis of *svarajnana*.

While discussing the concept of *Jati-gramaraga* etc. in the *Ragakhanda*, she points out that the word *sangati* was used in the sense of *samvada* in the later period. In the treatment of *deshiraga*-s, she has discussed critically the *raga*-s described by Sharngadeva and Kumbha, played on the *Kinnari* and *Vamsha*. Her treatment of *mela* is exhaustive.

She has given various charts to illustrate *svaraprastara*, *sarana*, *murcchana*, *samsthana-mela*, the notes on the *deshi-kinnari* and the modern *vina*, the notes in the classification of *deshiraga*-s etc. and the *samsthana*-s of Lochana and the *mela*-s of Ahobala and others. These charts are useful to scholars as they serve the purpose of comparative study. There is a fitting introduction by Dr. Premalata Sharma and a bibliography at the end of the book.

Thus one can safely say that Dr. Chakravarti has done full justice to the subject she has chosen for her study. Being an instrumentalist herself, she is well qualified to write a book of this kind. Of course, she has limited her study only to the *svara* aspect of Indian music, as the *pada* and *tala* aspects have already been studied by Dr. Subhadra Chaudhari.

The word *ashtaka*, used by Abhinava, is wrongly understood by her as 'octave' (p. 175). What Abhinava wants to say is that, among the ten

characteristics of *jati*, the hexatonic and pentatonic treatments are not compulsory, while the remaining eight are compulsory. She understands the *Alapini* as having two strings and three main frets. But there is reason to doubt its having frets. She says that Matanga has stated, in the topic of consonance, that the employment of either the three-*shruti* or four-*shruti* note does not destroy the charm of the melody (p. 247). We know that Matanga allows this employment in the case of assonant notes only.

As regards the *svara* aspect, Northern Indian music and South Indian music differ mainly in the presentation of notes. The Karnatic style of music uses shakes prominently, while the Hindustani music has *alamkara*-s like *meend* etc. Had the contribution of stringed instruments like the *sarangi* been considered by her with regard to the style of *raga*-presentation in Hindustani music, the work would have had an added interest. The important research carried out by Mule and Acharekar (of Maharashtra) in respect of *shruti-svara-grama-murcchana* has served as a sound basis for scholars who turned to this field after them. Dr. Chakravarti should have referred to their contribution in her work and recognised its worth.

— G. H. TARLEKAR

GAYE CHALA JA by Shrish Kanekar, Manohar Prakashana, Pune, 1978, Rs. 15.00 (*In Marathi*).

It is fifty years since sound came to films, and then a new genre of music was born. In these five decades, thousands of songs have been sung for films, and millions of listeners have slowly become addicted to this new phenomenon, 'Philmii Geet'. The author makes no bones about his passion in his foreword, where he says that the book is a tribute to those Music Directors, whose songs made him addicted to their music. Shirish Kanekar writes of his interviews, real and imaginary, with Lata Mangeshkar, K. Dutta, O. P. Nayyar, Sajjad Hussein, Talat Mahmood, S. D. Burman, Madan Mohan, Bhagat Ram, Mukesh and C. Ramachandra.

A great deal has been written about the music of these personalities in various fan magazines. The style of Shirish Kanekar's writing is not very different from that of a fan writing about his dear, darling stars. He writes in a sentimental vein about those who are dead, with excessive nostalgia about those who are not wanted any more by the 'cruel and heartless' film industry. But despite his schmaltzy, syrupy style, the book manages to store an enormous amount of information and would definitely help someone who wants to recount (as fans would say) 'the achievements of that golden era of our film music when melody was king'.

A number of anecdotes try to explain why and how trends and trend-setters were replaced in this world of slit-throat competition. It is amazing to note how all the songs mentioned in the book are remembered by the author, along with their text and tunes. A few excellent photographs (particularly the one taken in 1953 with all the well-known music directors present) indicate the merciless march of time, and help to make the book worthwhile.

It is a pity that there is no serious writing about this kind of music. But then, perhaps the music itself does not deserve to be written about in any other way. After all it was said of our music directors that 'never before in history, have so many said so little, and so often with such amplification'.

—BHASKAR CHANDAVARKAR

THE OPERA IN SOUTH INDIA by S. A. K. Durga, B. R. Publishing Corporation, Delhi, 1979, Rs. 60.00 or \$12.00 (*In English*).

The South of India, consisting of the four linguistic regions, Andhra, Karnataka, Tamil Nadu and Kerala, has a common cultural heritage, characterised by a pronounced and close-knit homogeneity, especially in respect of the fine arts, literature, and ways of life, based on religion and philosophy. Bharata Natyam and the musical system known as Karnatic music have had a continuous development (assuming many special forms in these regions) and have inter-acted with one another, adding to their enrichment and variety.

The framework elaborated by Bharata in his *Natya Shastra* has been broad enough to include the development of the theatre in its varied forms all over India, including music and dance. All through the centuries his influence is felt not only in the sophisticated classical theatre but also in the manifestations of folk theatre. Sharngadeva, the next great authority after Bharata, defined music as consisting of vocal music, instrumentation and the dance, and these figure as vital adjuncts to the dramatic art all through its evolution. Bharata speaks of *rupaka-s* as different types of theatrical presentation, depending on their content and form, and it was not long before that the types known as *uparupaka-s* were developed. These gradually gave rise to a specific form of dramatic presentation exclusively through music and dance. The form came to be known as 'Sangitaka'. The most outstanding work of this type is *Gitagovinda* by Jayadeva. It is the Shringara Mahakavya of the twelfth century, unsurpassed for its beauty and power of expression. It was to shape the course and evolution of what is known as the operatic art in India.

Discussing the history and origins of the term and form *Sangitaka*, Dr. S. A. K. Durga considers several ancient authorities of the post-Bharata period. She also examines the suitability of the term 'opera' to define the *Sangitaka* and the equivalents used in the regional languages, and adopts the title used by Prof. P. Sambamoorthy, namely *Sangitanatakam* as being the nearest in defining this art-form. She establishes a distinction between the opera in the west and the *Sangitanatakam* of the South, in view of the differences in their conventions, usages and modes of presentation. There can be no disagreement on this point since the external aspects of the two are bound to be distinct owing to the ethos and manifestations of the two cultures from which they emerged. But the underlying spirit has the same unity of inspiration and the aesthetic urge to achieve an emotional and artistic impact. The two systems are basically not so alien after all. The opera in

India will be the richer for accepting and adapting some positive features from its western counterpart like stage decor, scenic background, proper utilisation of 'orchestral' and choral resources, such as the employment of tone, colour effects and grouping of instruments and voices according to the dramatic situation. The adaptation will not be a mere imitation of established practices but a result obtained after due experimentation. As far as the South Indian opera is concerned, this will introduce more colour and vividness in presentation in place of certain barren aspects (in the *drshya* and *shravya* element) of presentday enactment.

The author of the book has made an exhaustive and systematic study of source material and has covered a very wide ground. In the opening chapters, she discusses the structure and definition of South Indian opera as well as its origin and development in great detail. She points out how the *Kavya*, among the *uparupaka* forms, constituted the nucleus for later compositions of stories with songs and how the category *Sangitaka* subsequently paved the way for the operatic type of composition. The traditional theatre forms of North India like the Ankiyanat of Assam, the Jatra of Bengal, the Nautanki of Uttar Pradesh etc. are sketched in outline, as compared with similar forms in South India. In the latter group are included: the Kerala theatre forms, consisting of Chakyar Koothu, Kudiattam, Krishnattam begun by Manavikrama (the Zamorin of Calicut in the seventeenth century) and Ramnattam, created by Vira Kerala Varma, the Raja of Kottarakkara, as a parallel form which developed into the Attakatha and the famous Kathakali plays; the Yakshagana of Karnataka; the Kuchipudi dance-drama, the Yakshagana forms of Andhra and those which gained great prominence under the Naik and Maratha rulers of Tanjore and the Naik rulers of Madura during the period 1600-1750 A.D. A few Yakshaganas in Tamil and the Bhagavata Mela Natakas of Tamil Nadu are described analytically and at length with reference to the three essential elements of the opera viz., the libretto, the enactment of the story through dance and mime with appropriate make-up and acting technique and the music through which the theme is unfolded. Other similar forms of Tamil Nadu like Kuravanji, Pallu, and Terukkuttu are also discussed.

In the section entitled *The Musical Content in the Theatres of South India*, the different musical forms, *raga-s* and *tala-s* including some special features and moods reflected by the *raga-s* which are employed in the theatres of the different regions, are explained with reference to their technique. But the following remark about the drums used in Kathakali performances, "*Suddha Maddalam, Cenda, Cennala and Ilatalam* are played together to provide a loud noise" (p. 53) hardly represents the wonderful coordination between the vocal music and the drums-ensemble and the dramatic effect achieved by the eloquent percussion interludes. In the chapter, *Aspects of South Indian Opera*, the famous works, *Krishna Leela Tarangini* of Narayana Teertha (Sanskrit), *Ramanatakam* of Arunachala Kavirayar (Tamil), *Prahlada Bhakti Vijayam* and *Nouka Charitram* of Tyagaraja (Telugu), and *Nanadanar Charitram* of Gopalakrishna Bharati (Tamil) are analysed with reference to their musical content and the employment of musical and literary forms in their structure. Summing up, the author remarks how *vachika abhinaya* is excluded and the other three types of *abhinaya* are utilized. She adds that

the aesthetic appeal is built up with appropriate dramatic devices, mentioning that South Indian operas mainly evoke *Bhaktirasa*. This is not correct for *alankarika-s* refer to this ninth *rasa* as *Shantarasa*. In the concluding chapters, the author sets forth her ideas about producing operas in South India and draws a comparison between operas in the west and in South India.

The opera, which is a precious part of the musical wealth of South India, is an art-form wherein music, dance and drama are harmoniously combined and projected by the creative artist with the aim of portraying the aesthetic objective in all its richness and perfection. This applies to both the varieties of theatre, classical and folk. In this genre the best has survived and, after a period of neglect and comparative decline, there has been a renaissance and resurgence of regional operatic forms during the past few decades. This is because of the powerful impetus and inspiration of dedicated leaders in the world of art like the late Mahakavi Vallathol Narayana Menon of Kerala, Dr. Shivaram Karanth of Karnataka, and Smt. Rukmini Devi in Tamil Nadu. Among regional theatres, Kathakali may be mentioned as one of the authentic types preserved in all its purity and innate vigour and based on a strong and continuous tradition. The masterpieces of this form like *Kalyana Saugandhikam* of Kottayathu Thampuran, *Rukmini Svayamvaram* of Asvathi Thirunal, *Nalacharitam* of Unnayi Variar, *Uttara Svayamvaram* of Irayimman Thampi, and *Kuchelopakhyanam* and *Ajamilopakhyanam* of Swati Thirunal Maharaja, to refer only to a few, contain *padam-s* which, structurally and melodically, rank amongst the best compositions in the operatic and musical repertoire of the entire South. Incidentally it may be stated that there are two schools of thought regarding Kathakali music. One seeks to preserve the old style of singing the *padam-s* and the other wants to bring the style in line with contemporary classical music, to make it more acceptable to a much wider public. Strangely enough, there is no reference to these Kathakali works in the book under review; the five different kinds of make-up, like Katti, Kari etc., are just mentioned by name, but not explained so as to indicate their separate characteristics or significance.

How far is Bharata's theory applied at present in these regional forms? It appears that the various gestures including those of the head, the hands, the thirty-six kinds of glances, the movements of the sides, belly, waist, thigh and feet, the *karana-s*, *rechaka-s*, *angahara-s* and *pindibandha-s*, classified in a masterly fashion by Bharata, are used with modifications conditioned by historical evolution. They are applied according to the requirements of our presentday context. The forms of dance and the *abhinaya* help in their totality to depict *vibhava*, *anubhava* and *sanchari bhava* to suit the demands of the situation; they are all co-ordinated in line with traditional practices to realise the supreme experience of the dominant *rasa*. These modified trends are common to the operatic forms of the four linguistic regions. Next to Kathakali, which employs a very wide range of eye movements, gestures and postures of the body, the Kuchipudi Yakshagana is in a state of good preservation and so is the vigorous theatre of Karnataka. The Yakshaganas of the Naik and Maratha periods of the history of Tamil Nadu exist mostly as texts, the original tunes being lost chiefly due to the lack of preservation in notation. The beautiful dance dramas of the Bhagavata Mela of Tamil Nadu were regularly enacted till

recently in a group of six villages of the Tanjore district viz. Melattur, Soolamangalam, Oothukadu, Saliangalam, Nallur and Thepperumanallur but now they are slowly fading out. The only exception to this are the works of the renowned composer Melattur Venkatarama Sastri, namely *Prahladacharitam* and *Ushaparinayam*. Fortunately the two great operas of Tyagaraja, *Prahlada Bhakti Vijayam* and *Nouka Charitram* have been salvaged with the songs intact. At present attempts are being made to revive some of the forgotten themes and introduce new creations. In this regard credit must be given to Kalakshetra, Adyar, which, under the enlightened direction of Smt. Rukmini Devi, has presented on the stage lovely interpretations, which are models of their kind, of *Kutrala Kuravanji*, *Sarabhendra Bhupala Kuravanji*, Kalidasa's *Kumara Sambhavam*, and episodes from the *Valmiki Ramayana*, from *Sita Svayamvaram* to *Paduka Pattabhishekam*, with music set by veteran musicians like Tiger Varadachariar and Mysore Vasudevachariar. It must be remembered that these operatic forms belong to the South as a whole and there must be an active inter-change between different regions to enable lovers of art to appreciate and enjoy their beauty and significance, in spite of the linguistic differences. Any chauvinism or separatism in this respect will destroy true artistic values. The radio in our country has played a significant role in familiarising the public with different attractive operas and television can undertake the task more effectively. The results can be quite productive if an imaginative and creative use is made of the media.

Some of the aspects mentioned above seem to have been overlooked in the book under review and a reference may be made in passing to some minor discrepancies, *Sivashtapadi* is mentioned as the work of the "Previous Pontiff of Kamakshi Peeta" (p. 19), whereas its author was Sri Chandrasekharendra Sarsavati, the Pitadhipati of Kanchi Kamakoti Math between 1729 and 1789 A.D. Siddhenedra Yogi, the author of Kuchipudi Yakshaganas, placed between 1600 and 1700 A.D., is described as the disciple of Narahari Teertha (1263-1331 A.D.), the founder of the Dasakuta group of Karnataka (p. 34). There are slight deviations in the dates of Raghunatha Naik and Shahji from those mentioned by other authorities. Again King Shahji is stated to be the first ruler of his line at Tanjore, which is not correct (p. 38). But the one glaring defect is the presence throughout of misprints and spelling mistakes, which have no relation to the phonetic structure of words e.g. *Mukka-darsana* (p. 35), *Prabandham* (p. 38), *Bibatsa* (p. 51), *Basmasura-vadham* (p. 130). It is hoped that these will be rectified by rigorous proof-reading in future editions. The appendices consist of detailed lists of Pallu works, Kuravanji plays and Tamil Natakas of the operatic type. The index and pictures at the end are useful for reference.

Taken as a whole, Dr. S. A. K. Durga's book "The Opera in South India" is a good contribution to the literature on the subject, and fairly well documented. Since it deals with selected aspects of the theme and contains a large collection of interesting data, it would serve as a good guide to stimulate further research in this fascinating field of study.

— N. S. RAMACHANDRAN

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Record Reviews

USTAD AMJAD ALI KHAN (Sarod). Side One: *Raga Darbari. Alap, Jor, Jhala; Gat: Madhyalaya Tritaal.* Side Two: *Raga Darbari. Gat: Ektaal; Gat: Drut Tritaal.* Tabla: Sabir Khan.
EMI. ECSD 2824 (Stereo).

D. K. PATTAMMAL. Carnatic Songs.
EMI. (Columbia) S/33ESX 6048 (Stereo).

M. S. SUBBULAKSHMI. Popular Melodies.
EMI. EALP 1374.

VANI JAIRAM. Hindi Bhajan. *He Govinda Rakho Sharan.*
Music: Raghunath Seth.
EMI. ECSD 2836 (Stereo).

Amjad Ali Khan is today one of our most personable and intelligent musicians; he is a credit to the community of musicians and the great tradition of which he is an inheritor. He has inherited all the finer points of his illustrious father, but he has kept his ears and his musical sensibility open to the endearing and enduring values inherent in the music of some of his senior contemporaries. In his own words: "My imagination has also fed on the different versions of (Darbari) that I have heard. Of course, my father's memories come immediately to my mind. Among the vocalists whose rendering I especially recall, and whose influence remains vividly with me, are Ustad Faiyaz Khan Saheb and Ustad Amir Khan Saheb". Amjad could not have been more than, say, six years old when Faiyaz Khan died. Musical impressions, however, are often formed early in life and even memories of childhood stick, particularly with musicians of the precocity of Amjad.

The present disc is devoted entirely to Darbari. It is a pleasing, appealing presentation. The *alap* is brief, but with the contours of Darbari brought out in all its beauty and there are *gat*-s in *madhya laya* Tritala and Ektala and one in *drut* Tritala. I would have, personally, liked to see the *raga* organised differently on a disc like this. The *alap* could have been given a whole side, instead of the eleven minutes it is given. A *raga* like Darbari needs leisurely and unhurried treatment to bring out all its courtly splendour and nobility in depth. And I would have liked to see the second side devoted to a dignified *vilambit gat*, followed by a brisk one. I know Amjad could do it and do it with the aplomb that his father used to bring to it, giving Darbari a new dimension as it were.

There are two albums among the records under review devoted to Carnatic music. The first one is by D. K. Pattammal, one of the finest exponents of the Carnatic *Sampradaya* today. Her music is devoid of any frills: no unnecessary flourishes or striving after effects. But every *raga*

is sketched out with complete fidelity to the tradition; the *sahitya* is clear, phrased well, bringing out the *bhava* of the *kriti*. Her *tala* is as steady as a rock. There are four *kriti*-s of Thyagaraja here: that perennial favourite *Entharani* in Harikambhoji, *Datsukovalena* in Todi (the Carnatic Todi, not the Hindustani Todi), *Sari Evvare* in Sriranjini and *Mapala* in Asaveri (again, the Carnatic Asaveri). In addition, there is one piece—*Parthasaradhi*—in the *raga* *Madhyamavathi* by Poochi Srinivasa Iyengar and another, the popular *Nan oru vilayattu bommaiah* in Navarasakannada by Papanasam Sivan. Lovers of Hindustani music will wonder why a musician of the calibre of Pattammal should do six pieces in some forty to forty-five minutes, but this is not unusual in Carnatic recordings and it is done without violence to traditional practices.

The second disc is by M. S. Subbulakshmi, quite obviously a re-issue of some old 78 r.p.m. discs on an L.P. Of course, here and there, we get nostalgic memories of her flawless youthful voice but a release like this is unfair to her present stature. Arunachala Kavi's *Yaro Ivar Yaro* has been put together without care or perhaps even understanding of the *tala*, doing an injustice to the reputation of a fine musician. And some of the pieces with filmy, 'orchestral' accompaniment will make Subbulakshmi blush.

Finally, a set of bhajans by Tulsidas, Surdas, Raidas and Meerabai set to music by Raghunath Seth and sung by Vani Jairam. The setting is pleasing (with a slight filmy gloss) and Vani Jairam's singing is a sheer delight. This is likely to be an extremely popular release, and deservedly so.

N. M.

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